

22

ST
COLLECTION
OF
Songs, Duets, Trios & Choruses,

composed & respectfully inscribed

By Permission,

MRS JAMES HARRIS

By

M^{rs} Stewart,
LATE
Miss Harriet Warrington

*In this Collection the celebrated Danish Ballad intitled
"The Water-king" is introduced as a Song & likewise for Five Voices.*

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To Miss Tyne Long
Madam,

The Honor You have conferred
on me, in permitting me to inscribe the following
Work with Your Name, will ever afford me
the highest gratification. I can only lament
its not being more worthy of your distinguished
Patronage, & with the sincerest Respect & Esteem

I have the Honor to be,
Madam,

Your most obliged
& most devoted Servant,
Harriet Stewart.

Why should I seek some proud imperial name,
To waft the aerial song on wings of fame?
A Prince beloved, the idol of his realm,
Noble of mind, wise ruler of the helm,
Who in the people's heart shall ever reign;
The great Moecenas of the letter'd train?
Or choose, from earliest years, some wellknown friend
Of parents dear, from Heaven, that o'er me bend?
From all such thoughts the Graces turn away,
And to my grateful heart, softwhispering say,
Inscribe our dearest favorite on thy song.
Favorite of Heaven, round whom the Virtues throng.
True worth ennobles rank, and raises high
The claim to praise from just Posterity.
From such the approving smile, the fostering name,
May give the humble bard to scrolls of fame.
Her active goodness all around shall flow,
And at the sight each breast exulting glow,
The joy be multiplied from tongue to tongue,
And all enraptured cry, — such such is LONG.

CRAZY JANE

Larghetto

sf p mf

Why fair Maid in ev'-ry fea-ture,

sf p

are such signs of fear exprest? Can a wand'ring wretched creature

with such ter-ror fill thy breast. do my frenzied looks a-larm thee?

p sf p sf

The musical score is written for voice and piano. It begins with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 2/4 time signature. The tempo is marked 'Larghetto'. The piano accompaniment starts with a series of chords in the right hand and a melodic line in the left hand. The voice enters with the lyrics 'Why fair Maid in ev'-ry fea-ture,'. The piano accompaniment continues with a steady rhythm. The lyrics 'are such signs of fear exprest? Can a wand'ring wretched creature' are followed by 'with such ter-ror fill thy breast. do my frenzied looks a-larm thee?'. The piano accompaniment features a variety of textures, including chords and moving lines. The score ends with a final chord in the piano.

trust me sweet thy fears are vain Not for Kingdoms would I harm thee

shun not then poor Cra - zy Jane.

sf *p*

mf

2

Dost thou weep to see my anguish
 Mark me, and avoid my woe;
 When men flatter, sigh, and languish
 Think them false;— I found them so.
 For I loved,— Oh how sincerely,
 None can ever love again;
 But the Youth I loved so dearly,
 Stole the wits of Crazy Jane.

3

Fondly my young heart received him,
 Which was doom'd to love but one;
 He sigh'd,— He vow'd,— & I believ'd him;
 He was false,— and I undone.
 From that hour has reason never,
 Held her Empire o'er my brain:
 Henry fled, — with him for ever,
 Fled the wits of Crazy Jane.

4

Now forlorn, and broken hearted,
 And with frenzied thoughts beset;
 On that spot where last we parted,
 On that spot where first we met;
 Still I sing my Love-lorn ditty;
 Still I slowly pace the plain;
 Whilst each Passer by, in pity,
 Cries: "God help thee Crazy Jane."

FATHER DENNIS

Allegretto

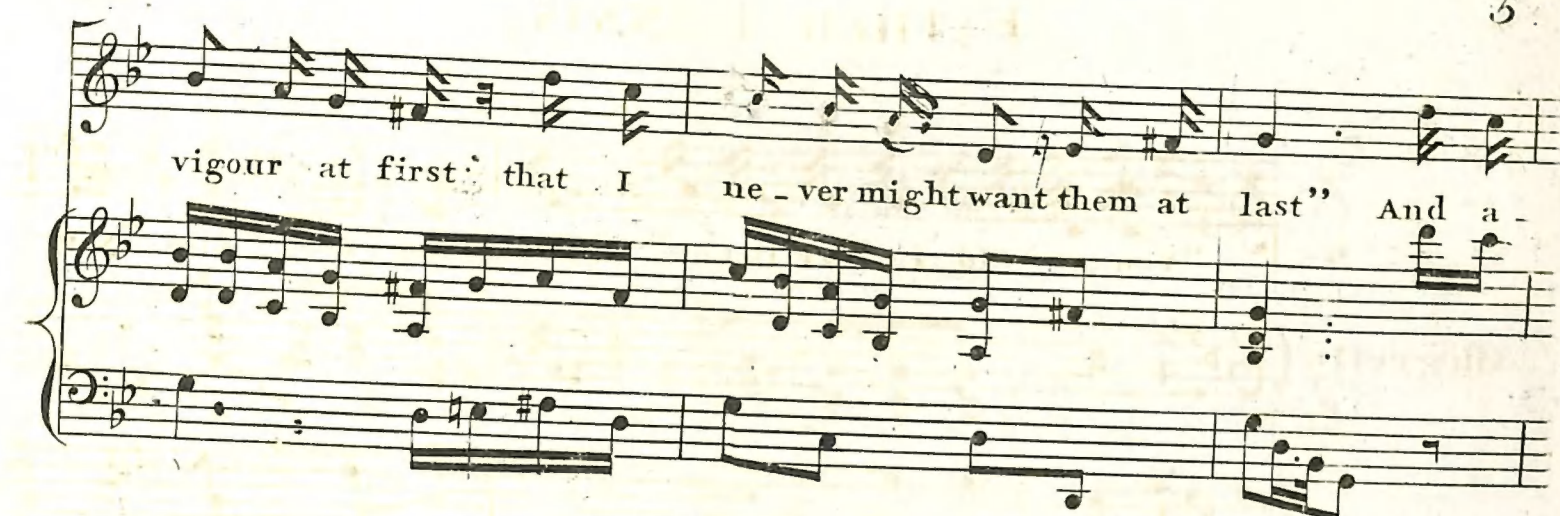
The musical score is written for voice and piano. It consists of four systems of staves. The first system has a vocal line and a piano accompaniment. The second and third systems each have a vocal line and a piano accompaniment. The fourth system has a vocal line and a piano accompaniment. The tempo is marked 'Allegretto'. The key signature has two flats (B-flat and E-flat). The time signature is 2/4. The lyrics are: "You are Old Fa-ther Dennis" the young man said "your locks that are left are quite grey. You are hale Father Dennis, a hear-ty old Man; now tell me the reason I pray? "In the days of my Youth" Father Dennis replied" I re- member'd that Youth would fly fast and a-bus'd not my Health nor my

"You are Old Fa-ther Dennis" the young man said "your

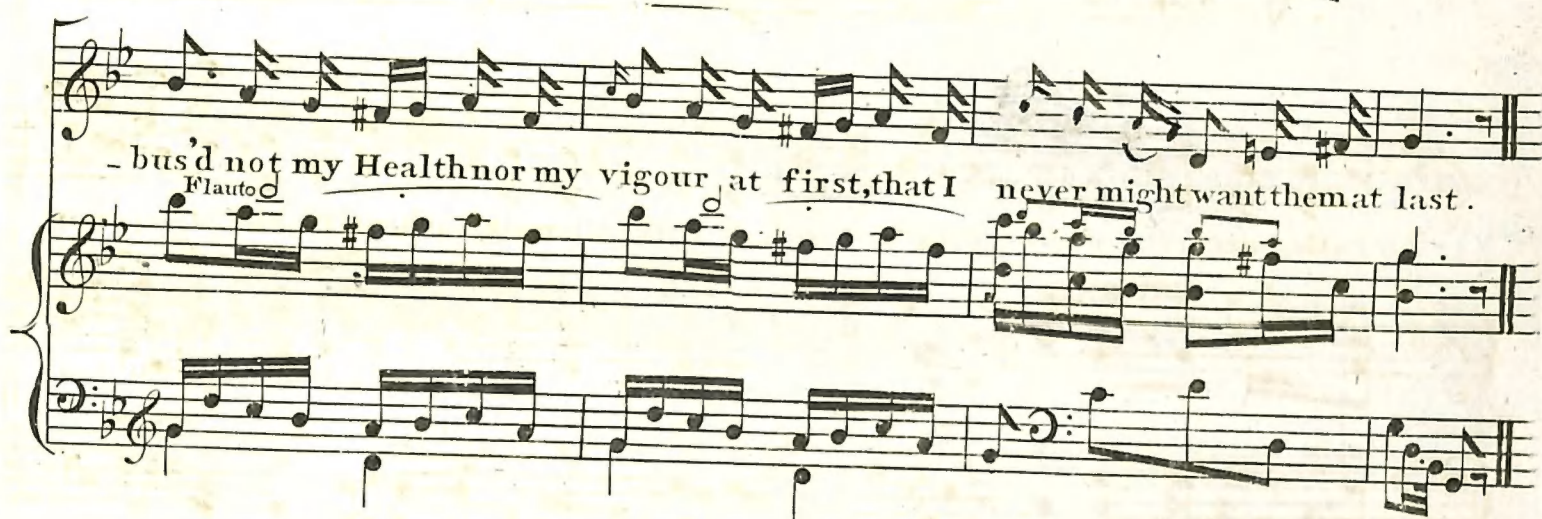
locks that are left are quite grey. You are hale Father Dennis, a hear-ty old Man; now

tell me the reason I pray? "In the days of my Youth" Father Dennis replied" I re -

- member'd that Youth would fly fast and a-bus'd not my Health nor my



vigour at first: that I ne-ver might want them at last" And a -



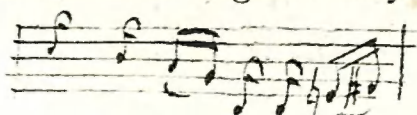
- bus'd not my Health nor my vigour at first, that I never might want them at last.

2

"You are old Father Dennis" the young Man said,
 "And Pleasures with youth pass away,"
 "And yet you regret not the Days that are gone?"
 "Now tell me the reason I pray?"
 "In the Days of my Youth" Father Dennis replied
 "I remember'd that Youth could not last;"
 "I thought of the Future, whatever I did,"
 "That I never might grieve for the past."

3

"You are old Father Dennis" the young Man said,
 "And Life must be hastening away:"
 "You are chearful, & love to converse upon Death"
 "Now tell me the reason I pray?"
 "I am chearfull indeed" Father Dennis replied
 "Let the cause thy attention engage."
 "In the days of my youth I remember'd my God"
 "And he has not forgotten my Age."



Soprano

And a bus'd not my Health, nor my vigour at first, that I never might want them at last.

Soprano

And a bus'd not my Health, nor my vigour at first, that I never might want them at last.

Contralto

And a bus'd not my Health, nor my vigour at first, that I never might want them at last.

Alto

And a bus'd not my Health, nor my vigour at first, that I never might want them at last.

Basso

And a bus'd not my Health, nor my vigour at first, that I never might want them at last.

Flauto

Cembalo

2

I thought of the future whatever I did
That I never might grieve for the past

3

In the days of my youth I remember'd my God
And he has not forgotten my Age.

1st Soprano in the last verse

(these words accented in like manner by the other voices.)

CONNY BONNY KATE OF THE WEST

7

Andante

Conny bonny Kate of the West she's grown wondrous poor she's got nothing left

She's turn'd out of doors she lies on a lock of straw where she can get no rest

Sweet and thee canst but love me Conny bonny Kate of the west.

2
Conny bonny Kate of the west
Sweet and thou wilt be mine
Thou shalt neither want
Strong Beer, Ale or Wine
Thou shalt lie on a Bed of Down
Where thou shalt get sweet rest
Sweet and thee canst but love me
Conny bonny Kate of the west.

3
Conny bonny Kate of the west
Seek not with cruel art
Mis'ry to inflict
Where thou canst peace impart
Thy smiles I value more
Than Treasures of the East.
Say, do but say thou'lt love me
Conny bonny Kate of the west.

4
Conny bonny Kate of the west
She's no longer poor
And I am now so blest
I ne'er can wish for more
Each day now glides in peace
Each Night I take sweet rest
Blest with the smiles of her I love
Conny bonny Kate of the west.

THE SEASON COMES WHEN FIRST WE MET

Larghetto

The sea - son comes when

first we met, but you re - turn no more; why can - not I the

days forget which time can ne'er re - store oh days too fair, too

bright to last, are you indeed, for ever ever past oh days too fair too

bright to last are you indeed for e-ver e-ver past are

you indeed for ever ever past.

2

The fleeting shadows of delight,
 In mem'ry oft I trace;
 In fancy stop their rapid flight,
 And all the past replace,
 But ah! I wake to endless woes,
 And sighs, and tears, the fading visions close.

3

Your love and friendship once possess,
 I've lost ne'er to regain
 With cool reserve you wound a breast
 Which never gave you pain
 But oh let your unkindness cease,
 Return, return and sooth my mind to peace.

R O N D O .

ANDANTINO.

A miam O bel-la I - o - la; A miam che' l Tem - po

vo - la ve - lo ce piu che Dardo che giu - gne il Lie - ve

Pardo ve - lo - ce piu che Dardo che giu - gne il lie - ve

Pardo Non e non e immor - ta - le ma Fior ca - du - co e

fra - le quel Fior di Gio - ve - nez - - za la vos - tra al - ta bel -

- lez - za la vos - tra al - ta bel - lezza Qual - la Se - ra nell

Ae - - - que il gran pia - ne - - ta giac - - que

Tale O piu va - go an - core Tale O piu va - go an - cor ri -

- sor - ge . . coll Au - ro - ra ri - sor - ge coll Au - ro - ra D'om -

- bro - sa e ver - de foglia la Sel - va il ver - no spolià e

la Stagion no - vel - la glie - la rende piu bella e

la Stagion no - vella glie - la rende piu bella

Dall e - tà nostra il verde mai piu non si rin verde La Mor - te a nos - tra

sf p *sf p* *sf p* *sf p*

Lu - ce Te - ne - bre eter - nè ad - du - ce, Te - ne - bre eter - ne ad - du - ce, La

Mor - te a nos - tra Lu - - ce Te - ne - bre e - te me ad - du - ce

E là giù nell in - fer - - no in O - blio Sem - pi - ter - - no in

Sempi - ter - no er - ro - - re in Sem - pi - ter - no er - ro - - re

non si par - la d'a - mo - - re non si par - la d'a - more Ah

dunque men-tre Lice men-tre non si di-g-di-ce

men-tree chella e vez-zo-sa cogliam d'a-mor la ro-sa

men-tree chella e vez-zo-sa cogliam d'Amor la Rosa

Della ca-nu-ta schi-er-ra agli A-man-te se-ve-ra

sprezin va-ni ro-mo - - ri nostri a-mo-ro-si Co-ri nostri a-mo-ro-si
 Co-ri A - - miam o bella I-o-la Amiam che'l Tempo vo-la ve -
 - lo - ce piu che dardo che giu-gne il Lieve Pardo ve - lo - ce piu che
 dardo che giu-gne il lie-ve Pardo A - miam bella I - o - la

sf p sf p

TO THE SNOW DROP

Words by Bidlake.

Larghetto

child of the

win-try hour! ah doom'd to trust thy ten-der beauties to in-

-cle-ment Skies first off'ring of the year and har-binger of Spring

cradled in friend-ly greens how pen-sive droops thy

nodding head, while in thy bashful eye, as mournful of thy fate hangs sad, a

pear-ly Tear Com-

-panion of ad-ver-si-ty like thee to dang-ers rough consign'd the

new dropt lamb, with unstain'd fleece, and soft presses thy verdant bank, A -

ad lib:

- las! A-las! In this bad world, nor Innocence secures from biting slander's

pois'nous tooth, nor Innocence secures, nor Gentleness itself, her Virgin Sister meek. The

Tem-per mild that knows not how to frown nor of harsh Rule the Sceptre

how to weild is form'd to sink before the boist'rous passions rage Alas! like the poor injur'

sfr

Flavia bloom'd, the sweetest bud of unsus-picious youth like thee, all pu-rity; like

thee all purity to storms consign'd . But

ah! she felt the rude un pitying breath of Malice, keener than the wintry winds and,

shrunk beneath the blast that never never spares; poor early victim of its pow'r, she

sunk pitied believ'd and mourn'd a - las! too late; chill'd by the i - cy

touch and ear - ly Hand of Death she sunk pitied be - liev'd and mourn'd A -

- las! too late; chill'd by the i - cy touch & early hand of Death

Larghetto

Oft as thy chaste thy un - assuming face shall deck... the

Morn - ing of the nascent Year this wounded breast shall heave with

Pangs of cureless grief when pain - ful mem'ry tells how soon she fell she

fell and hap - less pass'd like thee .. fair spotless flow'r her lit - tle life for -

- lorn a - midst the wilds of fate.

sf p sf p sf p

HYMN TO HOPE.

Siciliana

p *f*

dim: *p* O Hope thou sweet be - - nignant Power, de -

- - cend ed from a - - bove and sent by Heav'n to lost Mankind on

hr *cres:* *mf*

cres: *mf*

errands full of Love on er - rands full of love A -

p *mf*

- - las! no more thy Bea - my Star il - lumes my drea - ry way, for

Dis - appointments' frequent Tear has quenched the Sil - ver Ray Bright

An - gel sent by Fate to cheer Life's more than win - try glooms and

strew' midst Sor - - row's sharp - est thorns thy vision - a - ry Blooms How

sweet - ly glow'd the op'ning Buds in fancy's ver - nal Morn, I

stretch'd my Hand to pluck the flow'r but felt the pierc - ing Thorn Tho'

oft allur'd as oft deceiv'd but now the Charm is o'er the Dream is fled! the

Scene is clos'd! and Hope en - chants no more yet oft at midnight's

aweful Hour when noise and tumult's cease the deigns to Hov - er

Andantino

o'er my Couch and whispers sacred Peace Not as when erst in

fan - cy's Morn she met my raptur'd view when flutt'ring round her

radiant form the bright I - de - as flew flew the bright I - de - as flew A.

cres; dim:

va - - ried Crest of In - - dian Plumes play'd o'er her laugh - ing

Alc.

Vivace

Brow her Robe a Sun - gilt wes - tern Cloud her

Zone th'A - the - rial Bow Now round her flows a

a primo tempo.

ves - tal stole of pure unsul - lied white and fair E - ly - sian

Blooms enwreath her Brow se - rene - - ly Bright her

Brow se - rene - ly bright her. . . . Brow se - rene - ly

bright Her Hand a Sil - ver Lamp displays to

cheer the awe - ful Gloom she treads the damp vaults drea - ry Maze &

mf *dim:*

leads me to the Tomb she bids it open its Marble Jaws &

take me to its breast for there the troublous spirits cease and

there the weary rest There the weary rest for there the troublous

spirits cease and there the weary rest a 1^o tempo

rallén:

rallén:

sf/p *sf/p* *p*

sf

THE WATER KING.

LARGHETTO

sf *p* *sf* *p* *sf* *p* *Dim* With

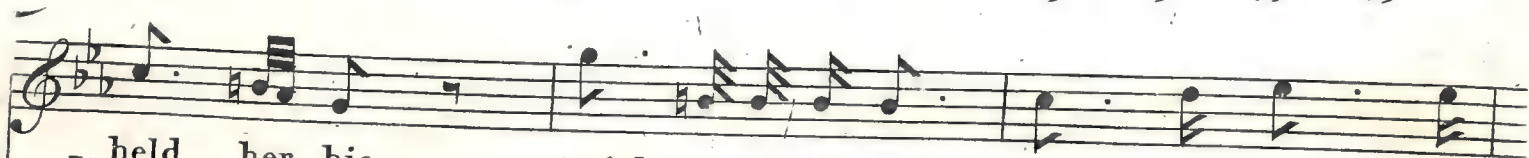
gentle murmur flow'd the Tide while by the fragrant flow'ry side the

lovely Maid with Ca - rols gay, to Mary's Church pur - su'd her way. The

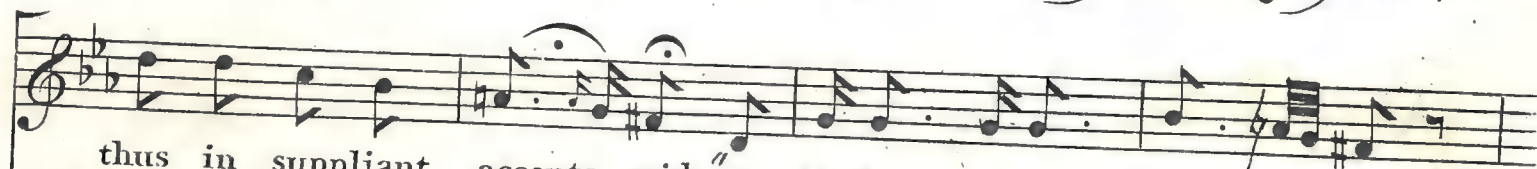
The musical score is written for piano and voice. It begins with a piano introduction marked 'LARGHETTO' in 2/4 time, featuring a flowing melody in the right hand and a rhythmic accompaniment in the left. The vocal part enters with the lyrics 'gentle murmur flow'd the Tide while by the fragrant flow'ry side the lovely Maid with Ca - rols gay, to Mary's Church pur - su'd her way. The'. The piano accompaniment continues with a steady, rhythmic pattern, often using dynamic markings such as *sf* (sforzando), *p* (piano), and *Dim* (diminuendo) to create a sense of movement and atmosphere. The score is divided into four systems, each with a vocal line and a piano accompaniment line. The key signature is one flat (B-flat), and the time signature is 2/4.



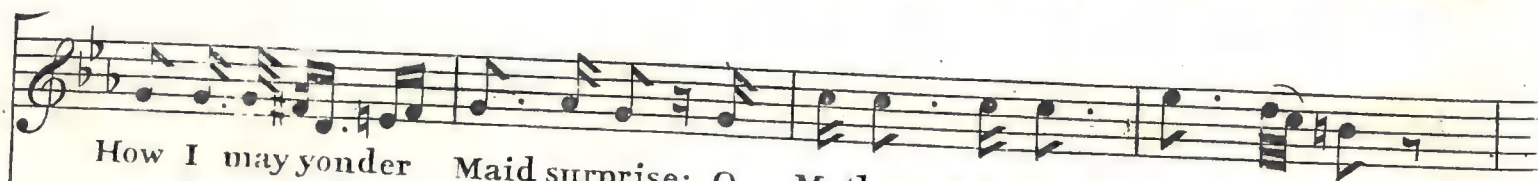
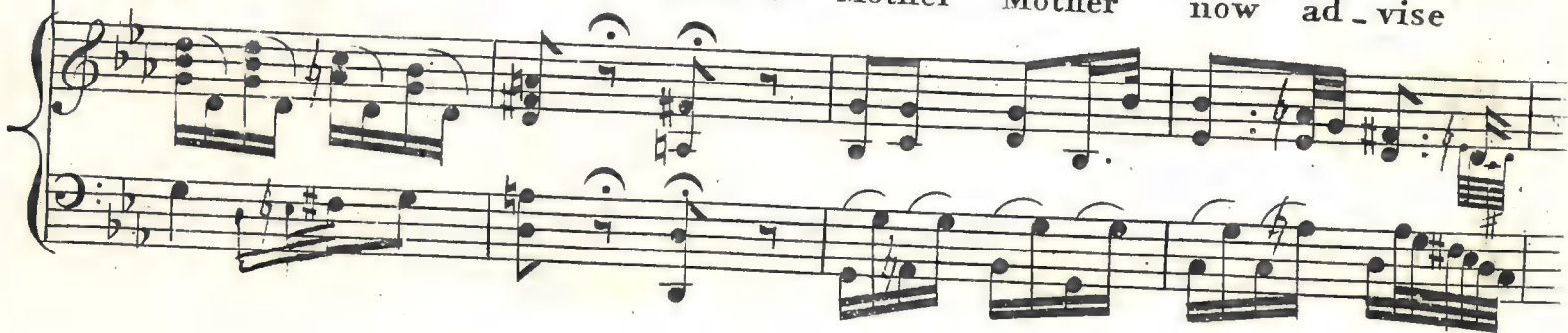
Wa - ter Fiends ma - lig - nant eye, a - long the Banks be -



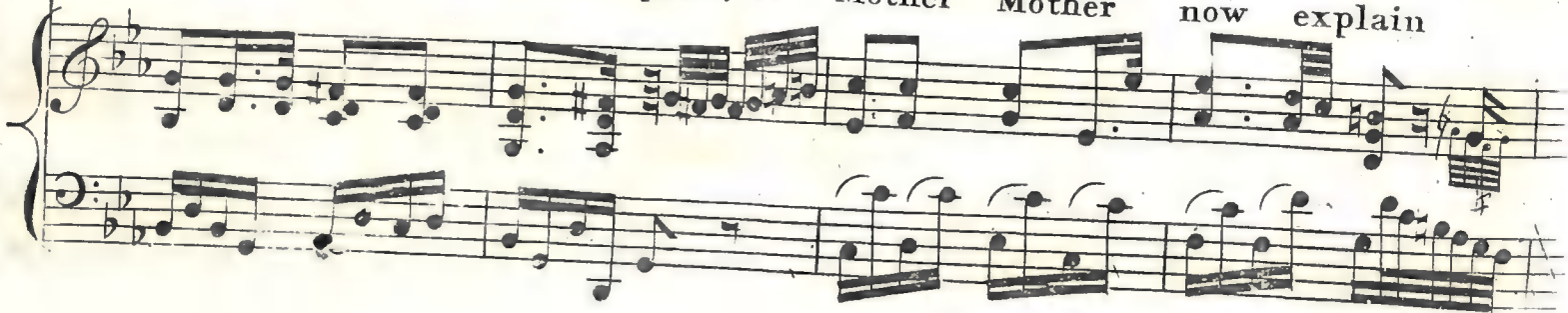
.. held her hie straight to his Mo - ther Witch he sped, and



thus in suppliant accents said: "O Mother Mother now ad - vise



How I may yonder Maid surprise; O Mother Mother now explain



How I may yon - der Maid ob - tain." The Witch she gave him

8 octave

Ar - mour white; she form'd him like a gal - lant Knight; of

8

wa - ter clear next made her hand a Steed whose Housings

were of Sand, whose Hous - - ings were of Sand. The

Andantino

Water King then swift he went to Ma-ry's Church his steps he bent, He

The first system of musical notation for the song 'Water King'. It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. The lyrics are: 'Water King then swift he went to Ma-ry's Church his steps he bent, He'.

bound his Cour-ser to the Door, and paced the Church Yard three times four; his

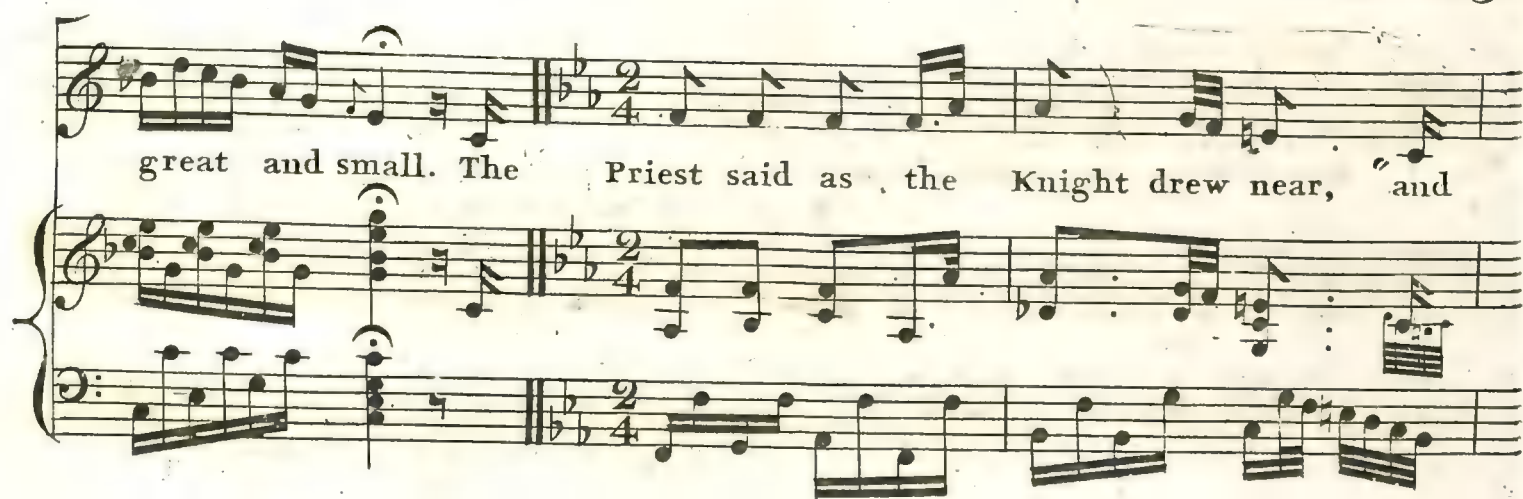
The second system of musical notation. The vocal line continues with the lyrics: 'bound his Cour-ser to the Door, and paced the Church Yard three times four; his'.

Courser to the Door bound he, and paced the Church Yard four times three, then

The third system of musical notation. The vocal line continues with the lyrics: 'Courser to the Door bound he, and paced the Church Yard four times three, then'.

has-ten'd to the Aisle, where all the Peo-ple flock'd, both

The fourth system of musical notation. The vocal line continues with the lyrics: 'has-ten'd to the Aisle, where all the Peo-ple flock'd, both'.



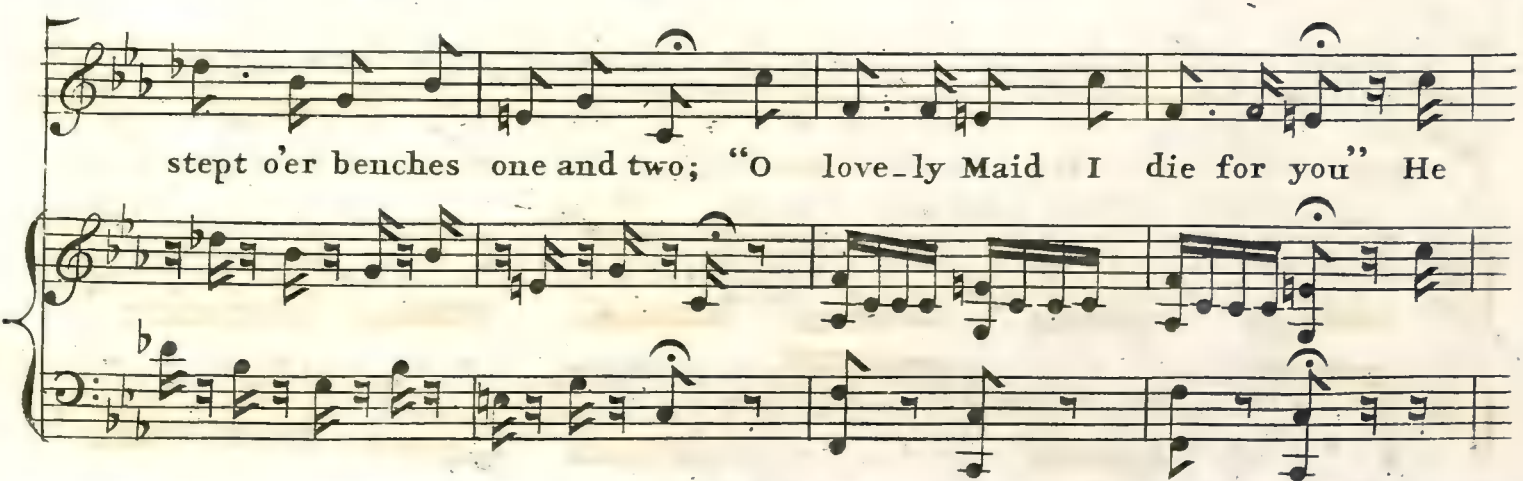
great and small. The Priest said as the Knight drew near, "and



wherefore comes the white Chief here? The love-ly Maid. . . she



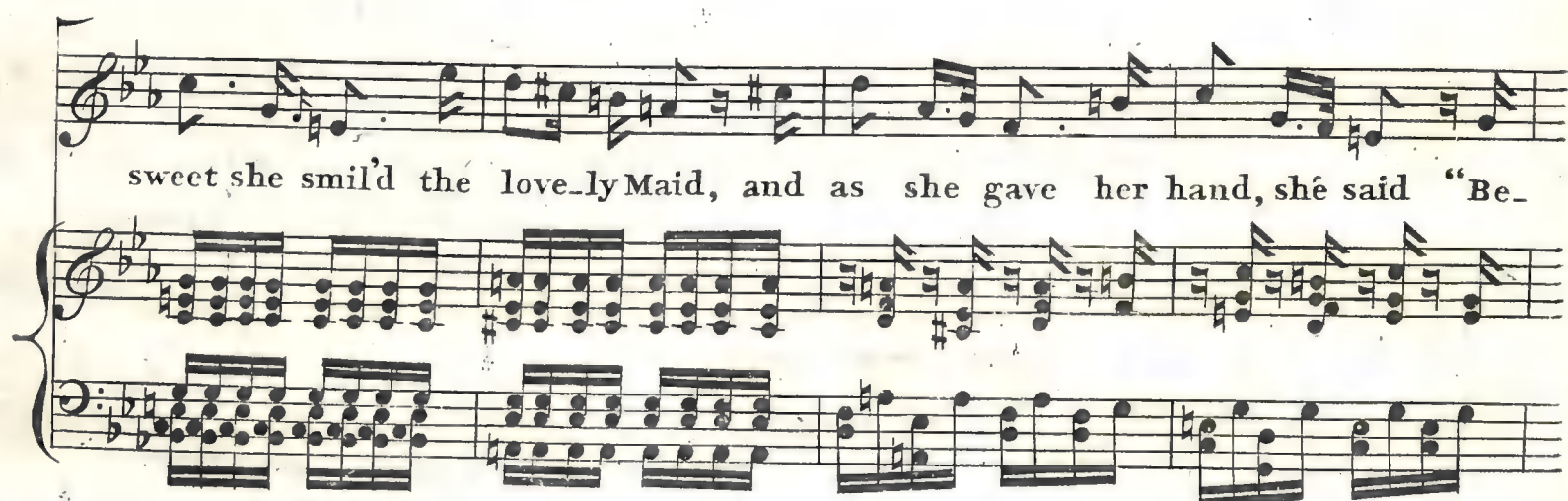
smil'd a - side "O . . . wou'd I were the white Chief's Bride" He



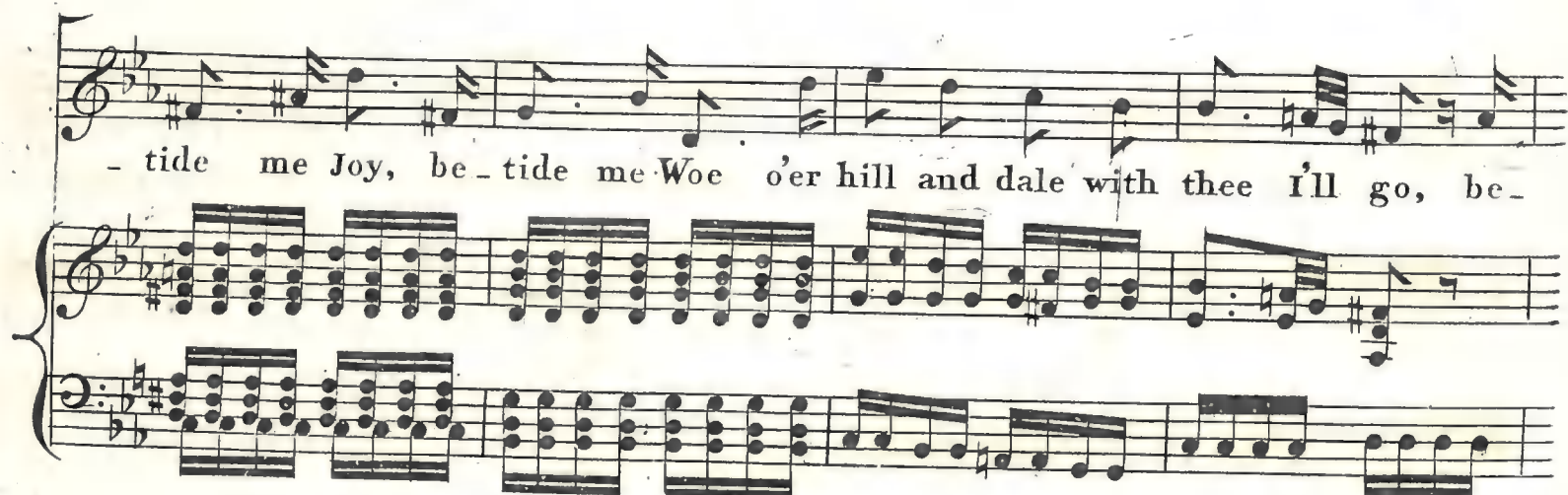
stept o'er benches one and two; "O love-ly Maid I die for you" He



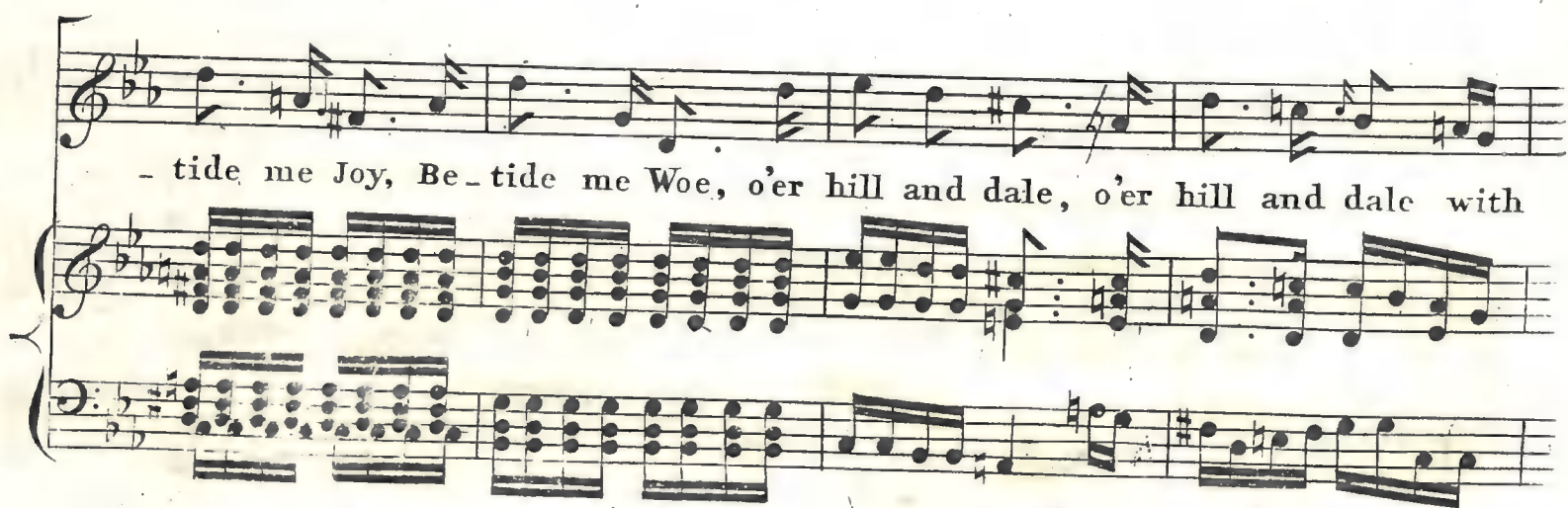
stept o'er benches two, and three "O love - ly Maiden go with me" Then



sweet she smild the love-ly Maid, and as she gave her hand, she said "Be-



- tide me Joy, be - tide me Woe o'er hill and dale with thee I'll go, be-



- tide me Joy, Be - tide me Woe, o'er hill and dale, o'er hill and dale with

Andantino

thee with thee I'll go" The Priest their hands together join, they dance while clear the

Moonbeams shine & little thinks the Maiden bright Her Partner is the Water Sprite; oh

had some spirit deign'd to sing your Partner is the Water King, the

Maid had fear, and hate confest, and curs'd the hand which then she prest.

Larghetto

But nothing giving cause to think, how near she stray'd to danger's brink, still

on she went and hand in hand the lovers reach'd the yel-low sand, "As-

- cend this Steed with me my dear, we needs must Cross the Streamlet here, ride

bold-ly in; it is not deep; the winds are hush'd, the Bil-lows sleep: Thus

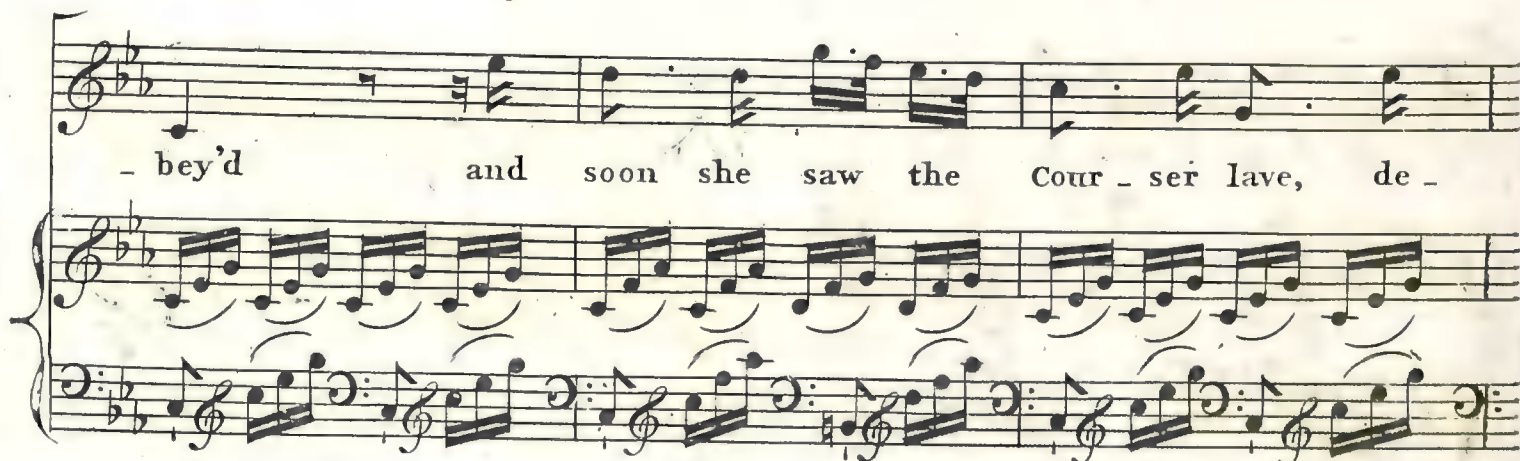
Maestoso Largo

57

spoke the Wa - ter King the Maid her traitor Bridegroom's wish O -



- bey'd and soon she saw the Cour - ser lave, de -



- light - ed in his Pa - rent wave, de - light - ed in his Pa - rent wave, de -



- light - ed in his Pa - rent wave .

ARPEGGIO 1^{mo}

Ad lib:

ff



"Stop stop my love, the wa - ters blue, e'en
 now my shrinking foot bedew." "Oh lay a - side your fears sweetHeart, we
 now have reach'd the deep - est part." "Stop stop my love, for now I see, the
 wa - ters rise a - bove my Knee" "Oh lay a - side your

sf *p* *Agitata*

fears sweet Heart We now have reach'd the deep - - est part" "Stop

stop, for Heaven's sake stop, for Oh! the wa - - ters o'er my

bo - som flow." LARGHETTO. Scarce was the word pronounc'd, when Knight

cres For

and Courser va - - nish'd from her sight. She

dim p pp cres For

shrieks but shrieks in vain for high the wild winds

rising dull the cry the wild winds

ri - - sing dull the cry. The

meo

fmo *po* *sf*

Fiend exults the bil - lows dash, The Fiend exults the bil - lows dash, and

o'er the hap - - less vic - - tim wash, the Fiend ex-

- ults the billows dash dash dash.

And o'er the hap - less vic - - tim wash

rallan: a primo tempo

Three times while struggling with the Stream, the lovely Maid was heard to scream, but

Rallen: *A Primo Tempo*

When the Tempest's rage was o'er the lovely Maid was seen no more . . . no more the

A Primo Tempo

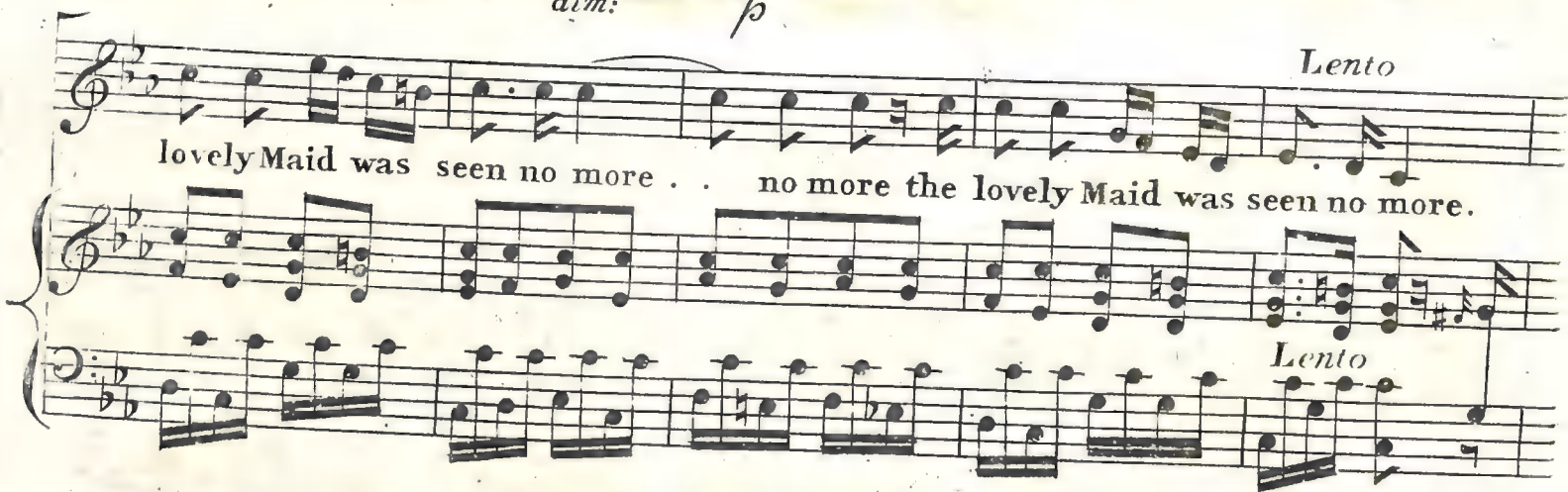
sf *dim:* *Rallen:* *p*



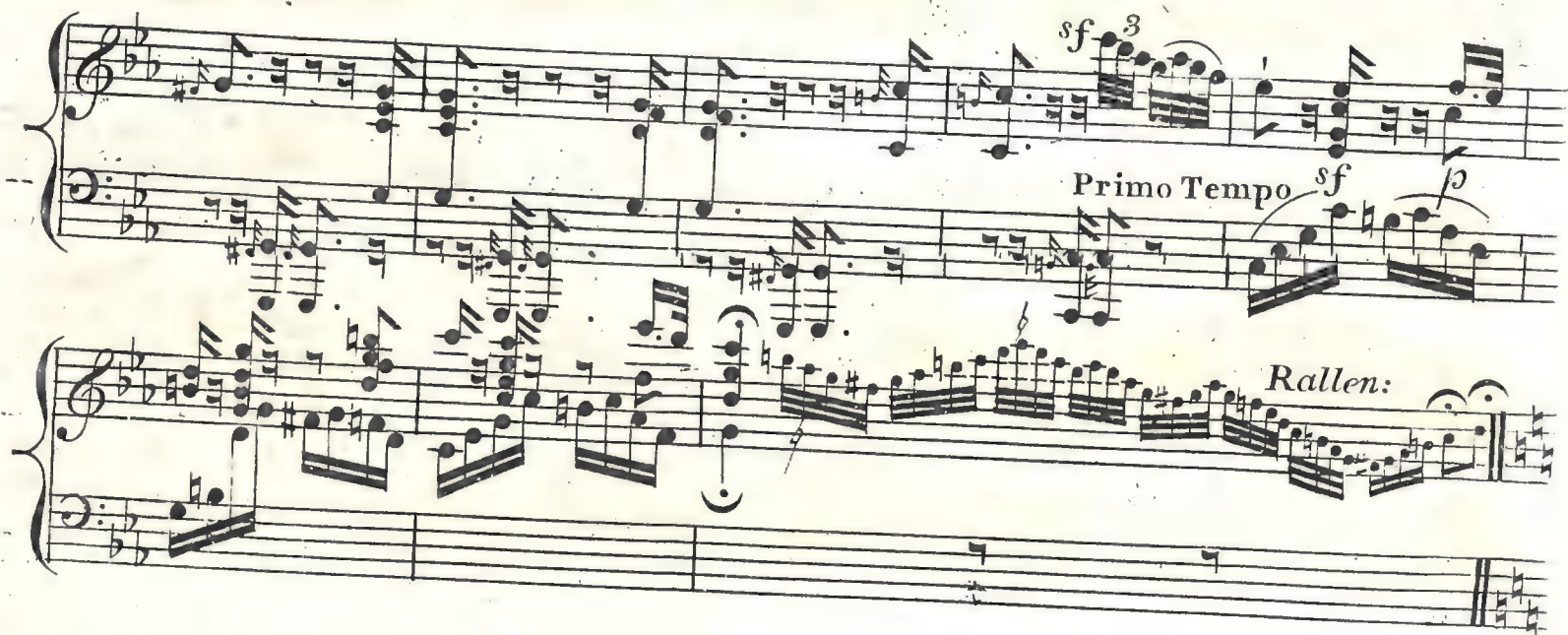
Lento

lovely Maid was seen no more . . . no more the lovely Maid was seen no more.

Lento

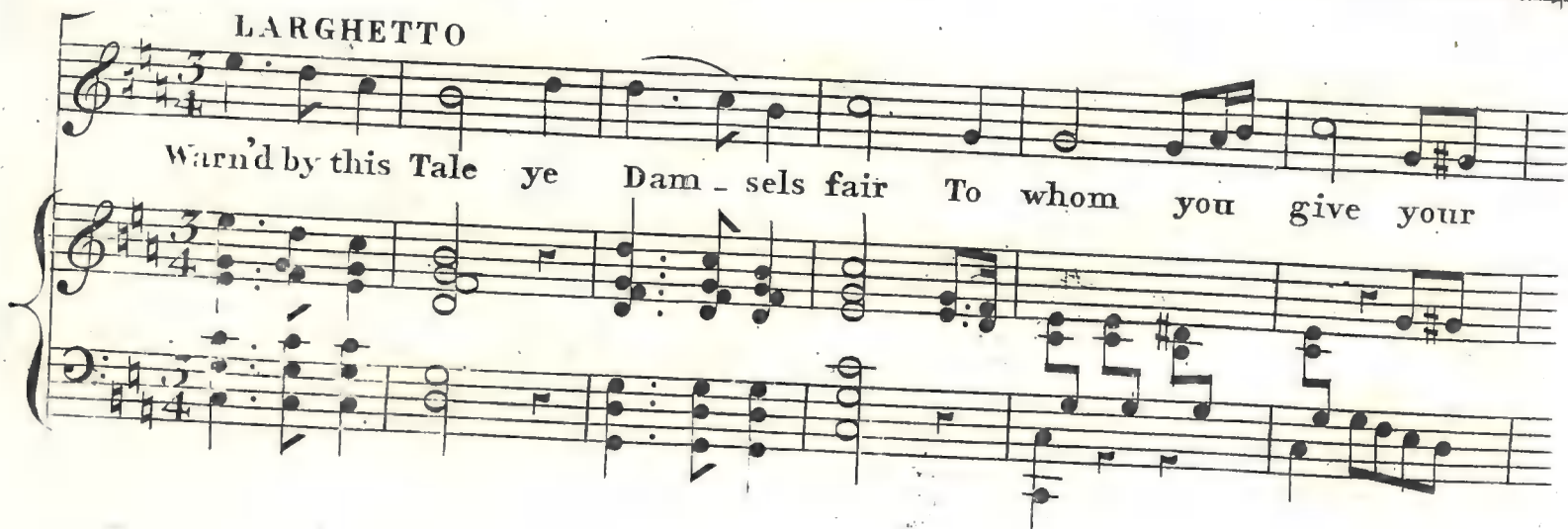


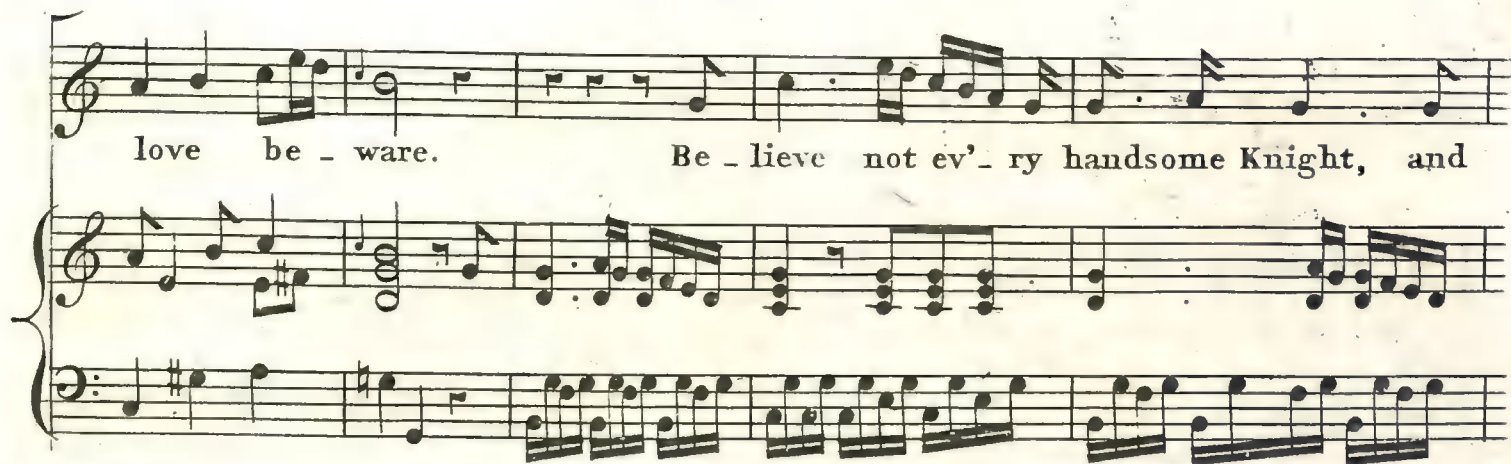
sf *3* *Primo Tempo* *sf* *p* *Rallen:*



LARGHETTO

Warn'd by this Tale ye Dam - sels fair To whom you give your





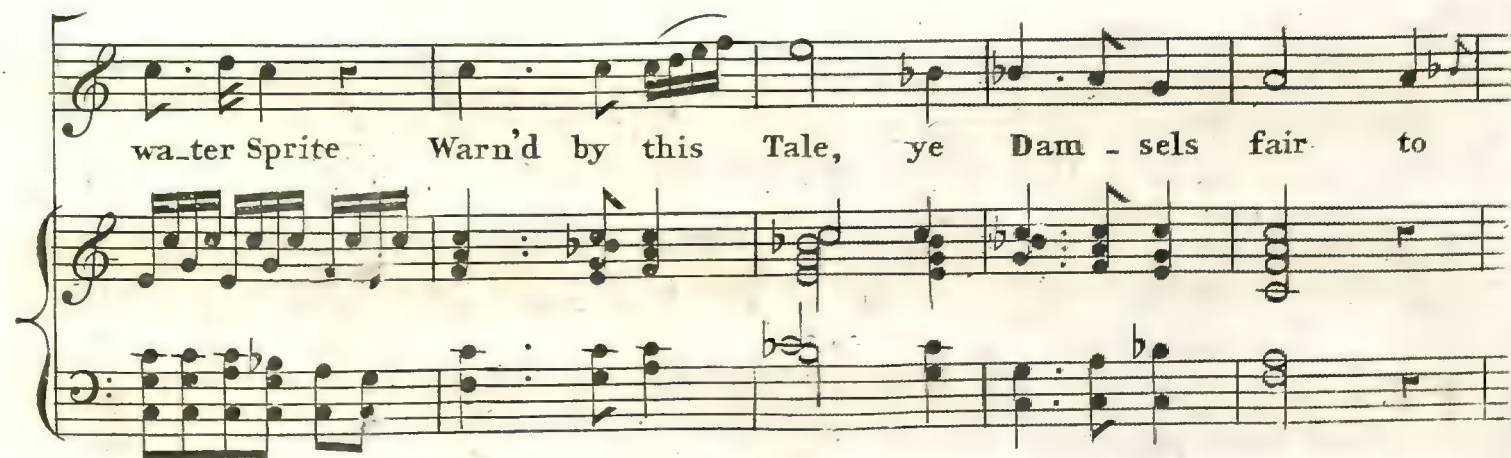
love be - ware. Be - lieve not ev' - ry handsome Knight, and



dance not with the wa - ter Sprite, the wa - ter Sprite, dance dance not with the



water Sprite, the water Sprite, the wa - ter Sprite, dance dance not with the



wa - ter Sprite Warn'd by this Tale, ye Dam - sels fair to

whom you give your love be-ware, be - ware, be - ware.

Warn'd by this Tale, ye Dam - - sels fair, to whom you

give your love be - ware be - ware be - ware be

- lieve not ev' - ry handsome Knight, and dance not with the water Sprite, be -

- lieve not ev'-ry handsome Knight, and dance not with the

water Sprite, dance dan - - - - - ce not with the

sf *f*

wa-ter Sprite, the wa-ter Sprite Warn'd by this Tale ye

Ralen:
Damsels Fair, to whom you give your love be-ware, be-

a primo tempo

believe not ev'ry handsome Knight & dance not with the water Sprite, believe not ev'ry

handsome Knight, and dance not with the water Sprite, dance dance not with the

water Sprite

*hr**sf**p**sf**pp* *Rallen:**sf**dim.**p**sf**p*

THE WATER KING.

47

for 5 Voices.

PIANOFORTE.

Counter Tenor.

The

Tenor.

Bass.

Wa - ter Fiend's malig - nant Eye a - long the Banks be - held her hie

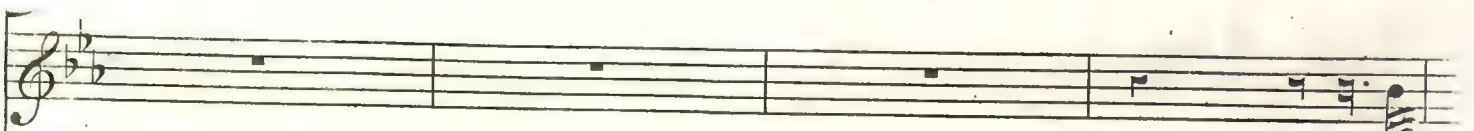
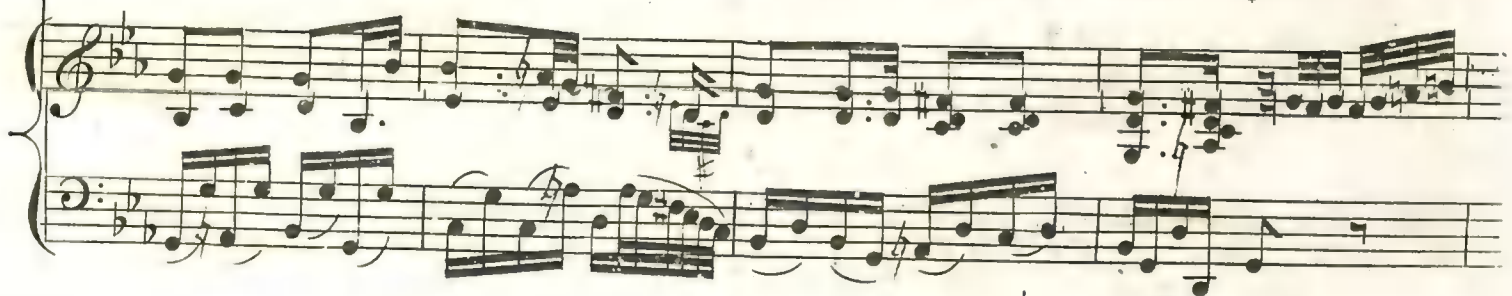
Straight to his Mother Witch he sped and thus in suppliant accents said

"O"

The musical score is written on ten staves. The first system (staves 1-4) contains the first line of music and the first line of lyrics. The second system (staves 5-8) contains the second line of music and the second line of lyrics. The third system (staves 9-12) contains the third line of music and the third line of lyrics. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The piano accompaniment is written in the right and left hands, with the right hand often playing chords and the left hand playing a steady eighth-note or sixteenth-note pattern. The lyrics are written in a simple, sans-serif font, with hyphens used to indicate syllables that span across measures. The overall style is that of a 19th-century sheet music publication.



Mother, Mother now advise, how I may yonder Maid surprize, O



The



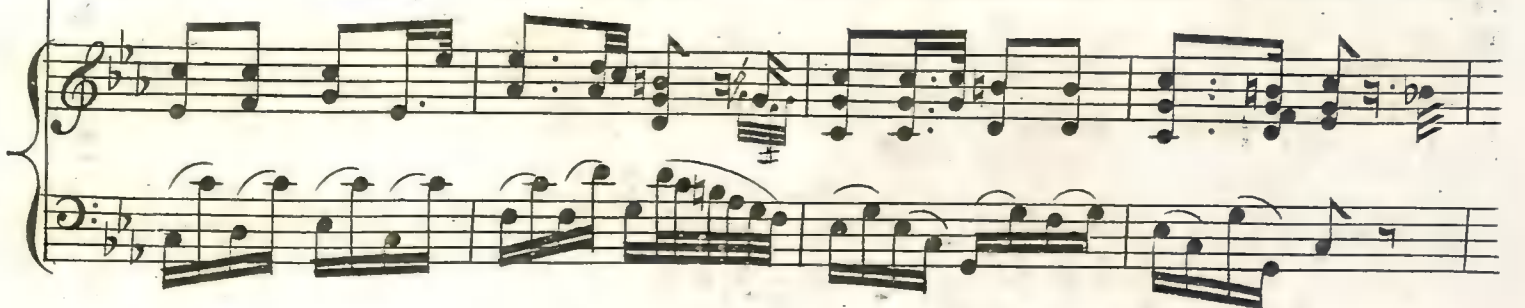
The



The



Mother Mother now explain how I may yonder Maid obtain" The



Witch she gave him Armour white, she form'd him like a gal-lant Knight of

Witch she gave him Armour white, she form'd him like a gal-lant Knight of

Witch she gave him Armour white she form'd him like a gal-lant Knight of

Witch she gave him Armour white she form'd him like a gal-lant Knight of

Octave

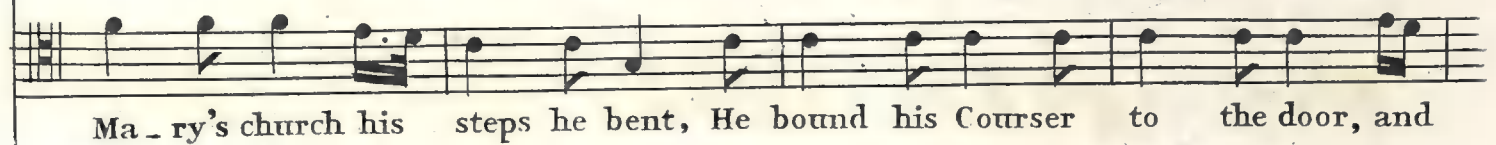
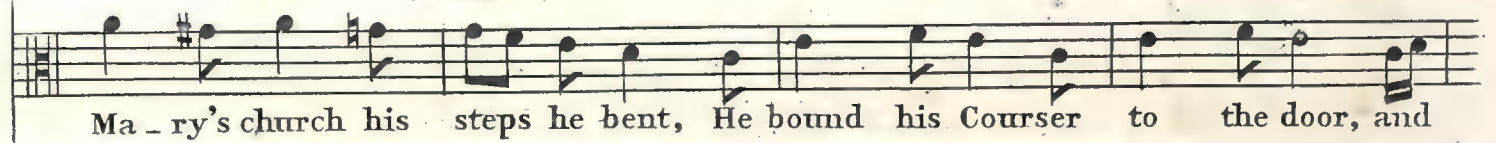
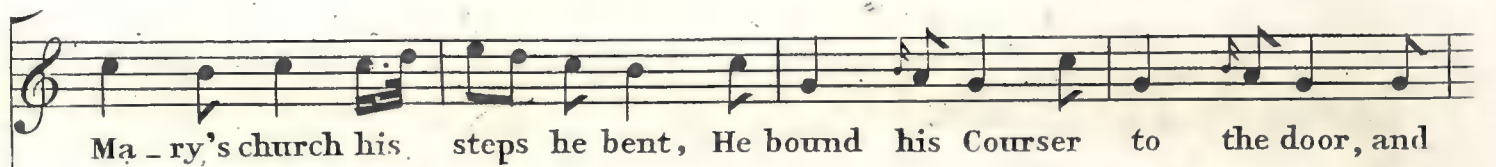
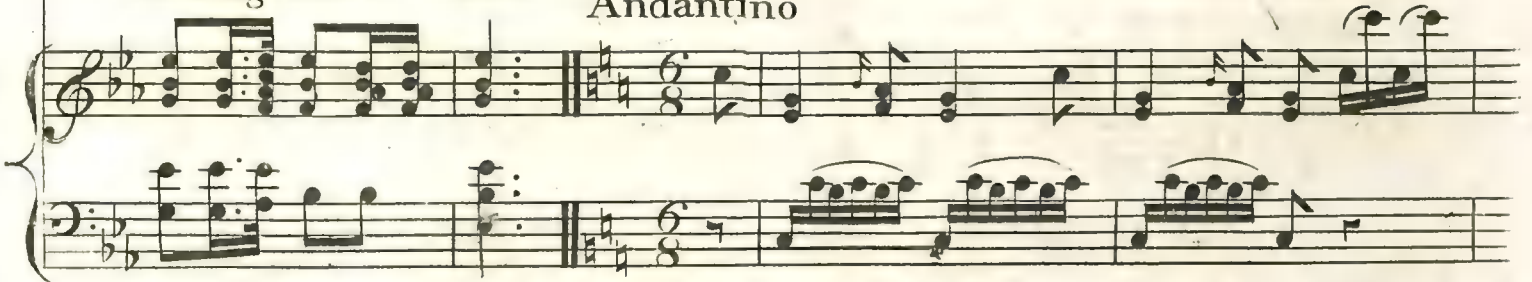
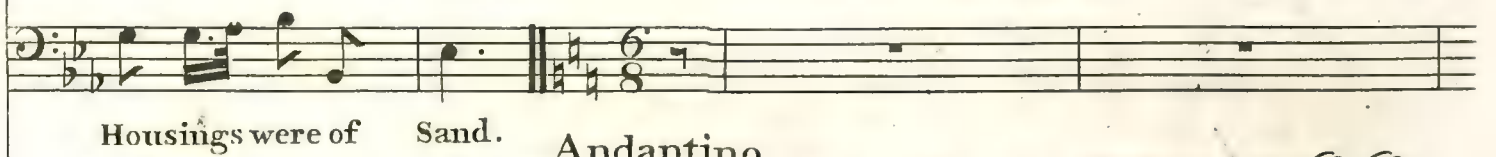
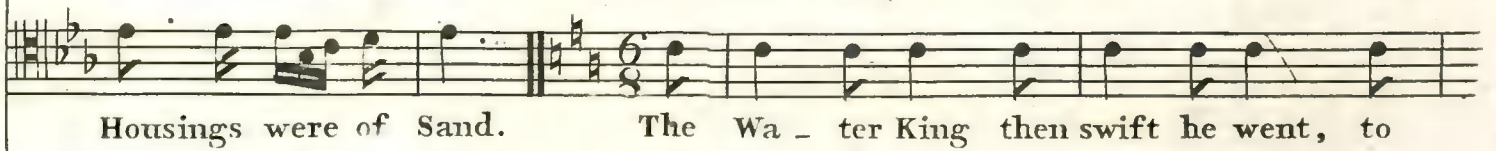
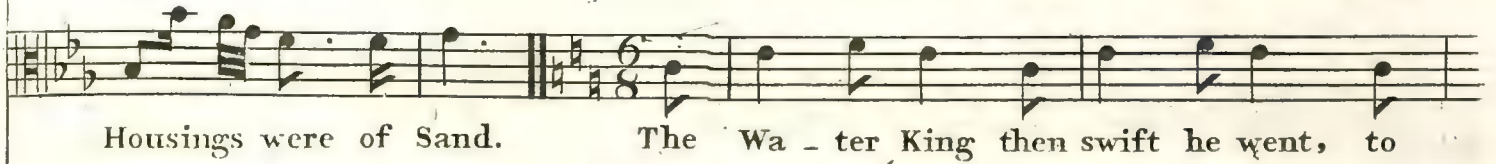
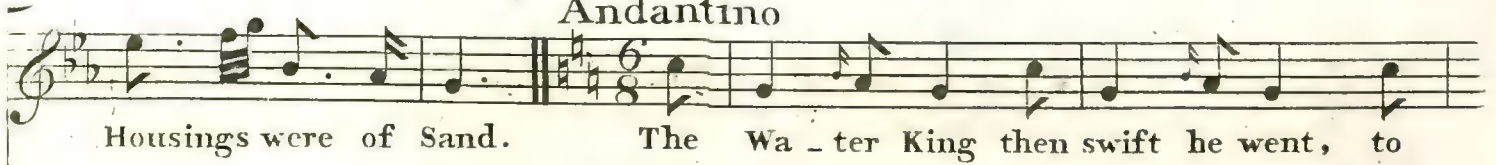
wa-ter clear, next made her hand a Steed, whose Housings were of Sand, whose

wa-ter clear, next made her hand a Steed. ..., whose Housings were... of Sand, whose

wa- - - ter clear, next made... her hand a Steed, whose Housings were of Sand, whose

wa-ter clear, next made her hand a Steed, whose Housings were of Sand, whose

Andantino



paced the Churchyard Three Times four; his Courser to the Door bound He, and
paced the Church Yard Three Time four; his Courser to the Door bound He, and
paced the Church Yard Three Times four; his Courser to the Door bound He, and

paced the Church Yard four Times Three, Then hasten to the Aisle where all the
paced the Church Yard four Times Three, Then hasten to the Aisle where all the
paced the Church Yard four Times Three, Then hasten to the Aisle where all the
Then hasten to the Aisle where all the



Peo-ple flock'd both great and small.



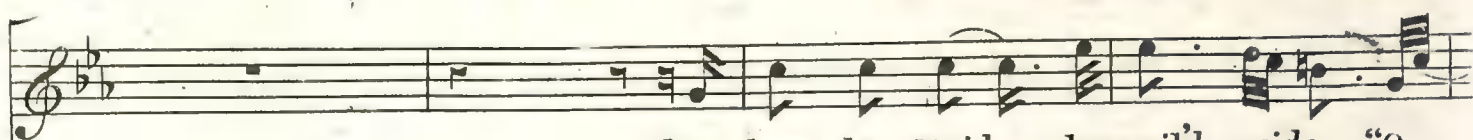
Peo-ple flock'd both great and small. The Priest said as the Knight drew near "and



Peo-ple flock'd both great and small.



Peo-ple flock'd both great and small



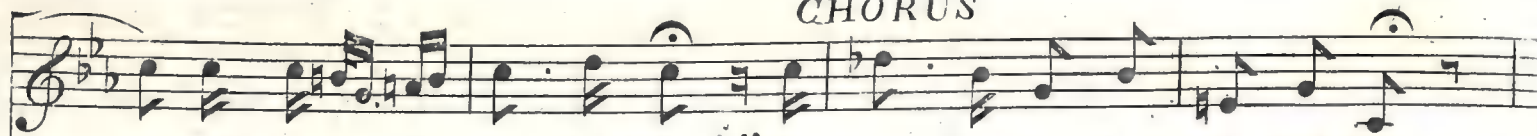
The love-ly Maid she smild' aside "O



wherefore comes the white Chief here?"



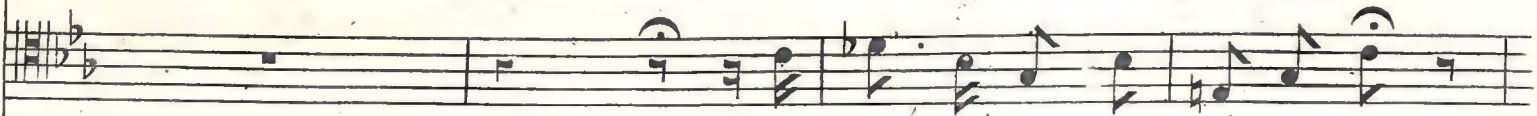
CHORUS



would I were the white Chief's Bride! He stept o'er Benches one and two:



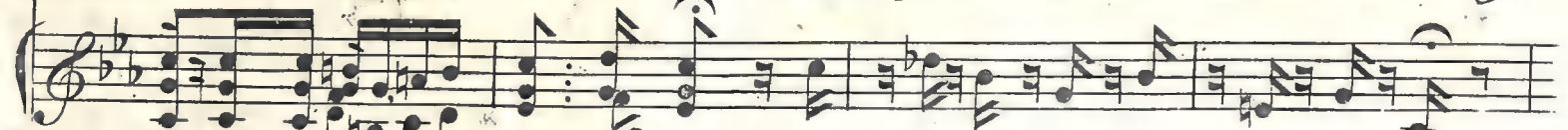
He stept o'er Benches one and two:



He stept o'er Benches one and two



He stept o'er Benches one and two: 〇



8 octave

CHORUS



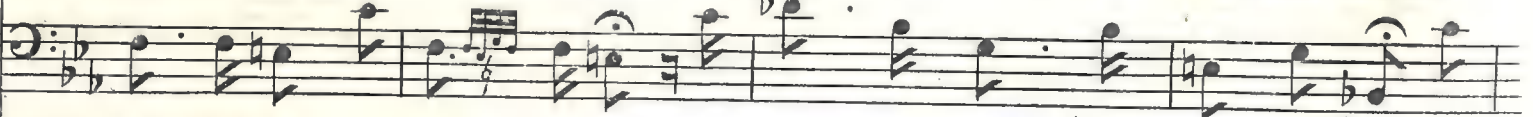
He stept o'er Benches two and three:



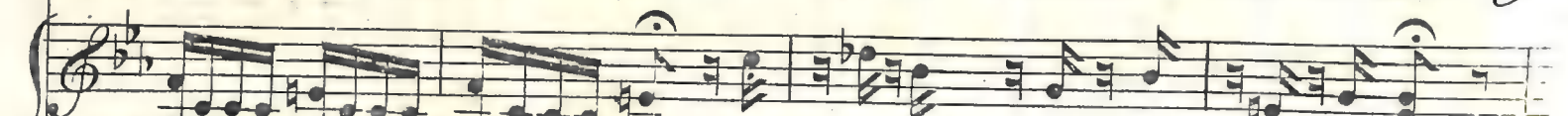
He stept o'er Benches two and three:



He stept o'er Benches two and three:



lovely Maid I die for you" He stept o'er Benches two and three 〇

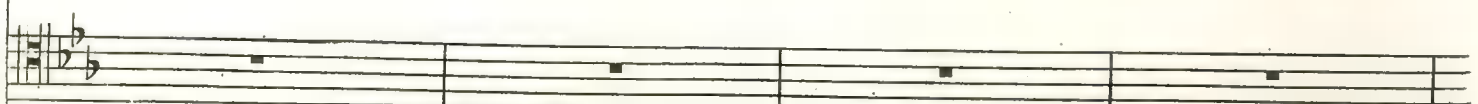


Rallent.

primo tempo
8 octave



Then sweetshe smild the love-ly Maid, and



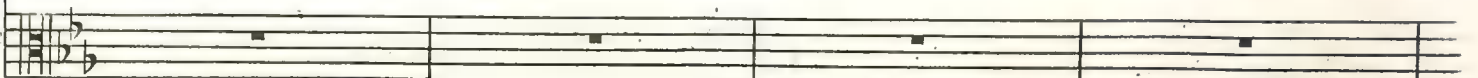
love-ly Maiden go with me"



Rallen:



as she gave her Hand she said: "Be-tide me Joy, be-tide me woe, o'er



Hill and Dale with thee I'll go; be-tide me Joy, betide me woe, o'er

This system contains the first line of the song. It features a vocal melody on a treble clef staff, three empty accompaniment staves (two for the right hand and one for the left hand), and a piano accompaniment at the bottom consisting of a grand staff with treble and bass clefs. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are written below the vocal staff.

Hill and Dale o'er Hill and Dale with thee with thee I'll go."

This system contains the second line of the song. It follows the same layout as the first system, with a vocal melody, three empty accompaniment staves, and a piano accompaniment. The lyrics are written below the vocal staff. The piano accompaniment continues with similar rhythmic patterns.

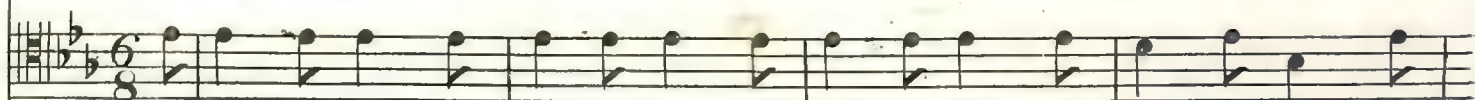
Andantino



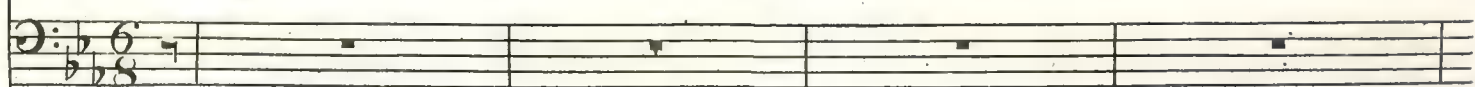
The Priest their Handsto - gether joins they dance while clear the Moon beam shines and



The Priest their Handsto - gether joins they dance while clear the Moon beam shines and



The Priest their Handsto - gether joins they dance while clear the Moon beam shines and



Andantino



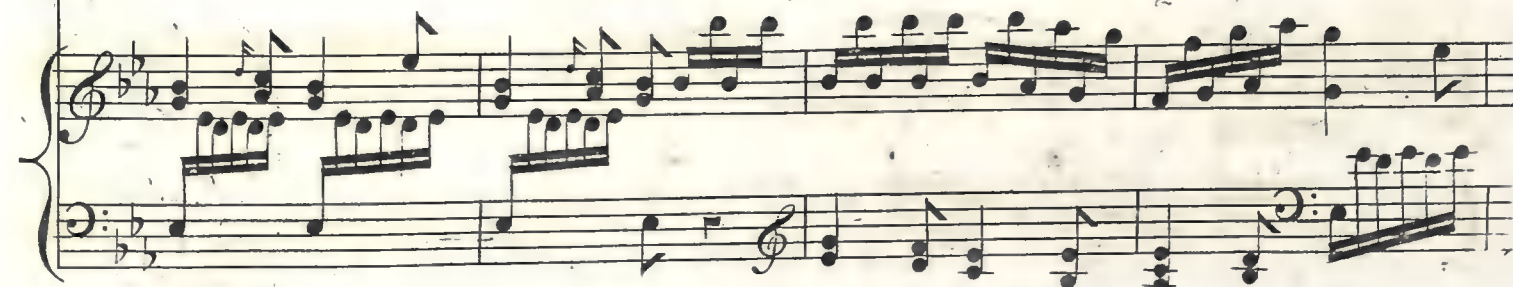
lit - tle thinks the Maiden bright her Partner is the wa - ter Sprite; oh



lit - tle thinks the Maiden bright her Partner is the wa - ter Sprite; oh



lit - tle thinks the Maiden bright her Partner is the wa - ter Sprite; oh



CHO^S

had some spi - rit deign'd to sing "Your Part-ner is the Wa - ter King" The

had some spi - rit deign'd to sing "Your Part-ner is the Wa - ter King" The

had some spi - rit deign'd to sing "Your Part-ner is the Wa - ter King" The

The

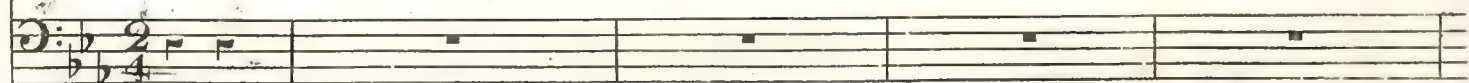
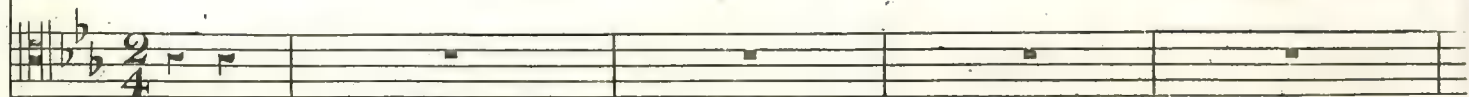
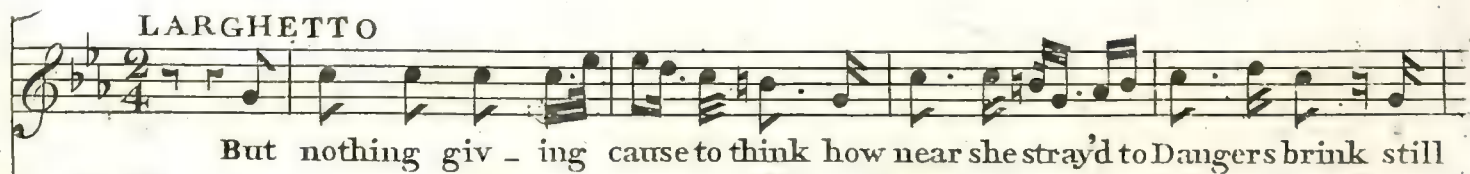
Maid had Fear and Hate confest and curs'd the Hand which then she prest.

Maid had Fear and Hate confest and curs'd the Hand which then she prest.

Maid had Fear and Hate confest and curs'd the Hand which then she prest.

Maid had Fear and Hate con-fest and curs'd the Hand which then she prest.

LARGHETTO



- cend this Steed with me my Dear we needs must cross the Streamlet here: ride

CHO^s *Largo*
 Thus
 Thus
 Thus
Rallentando
dim:
 bold - ly in: it is not deep: the Winds are hush'd the bil - lows sleep" Thus
dim:
dim:
p

Parts single.

spoke the Wa - ter King The Maid her Traitor Bridegroomes wish O -

spoke the Wa - ter King The Maid her Traitor Bridegroomes wish O -

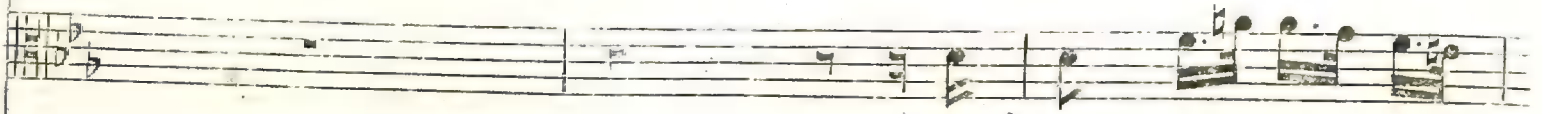
spoke the Wa - ter King The Maid her Traitor Bridegroomes wish O -

spoke the Wa - ter King The Maid her Traitor Bridegroomes wish O -

- bey'd

- bey'd and soon she saw the Cour - ser lave

- bey'd De -



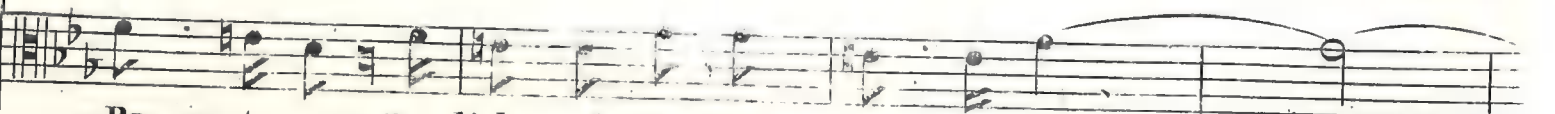
De - - light - ed in his



- light - ed in his Pa - rent wave De - - light - ed in his



De - light - ed in his Pa - rent wave



Pa - rent wave De - light - ed in his Pa - rent wave



Pa - rent wave De - light - ed in his Pa - rent wave



De - light - ed in his Pa - rent wave

Arpagio





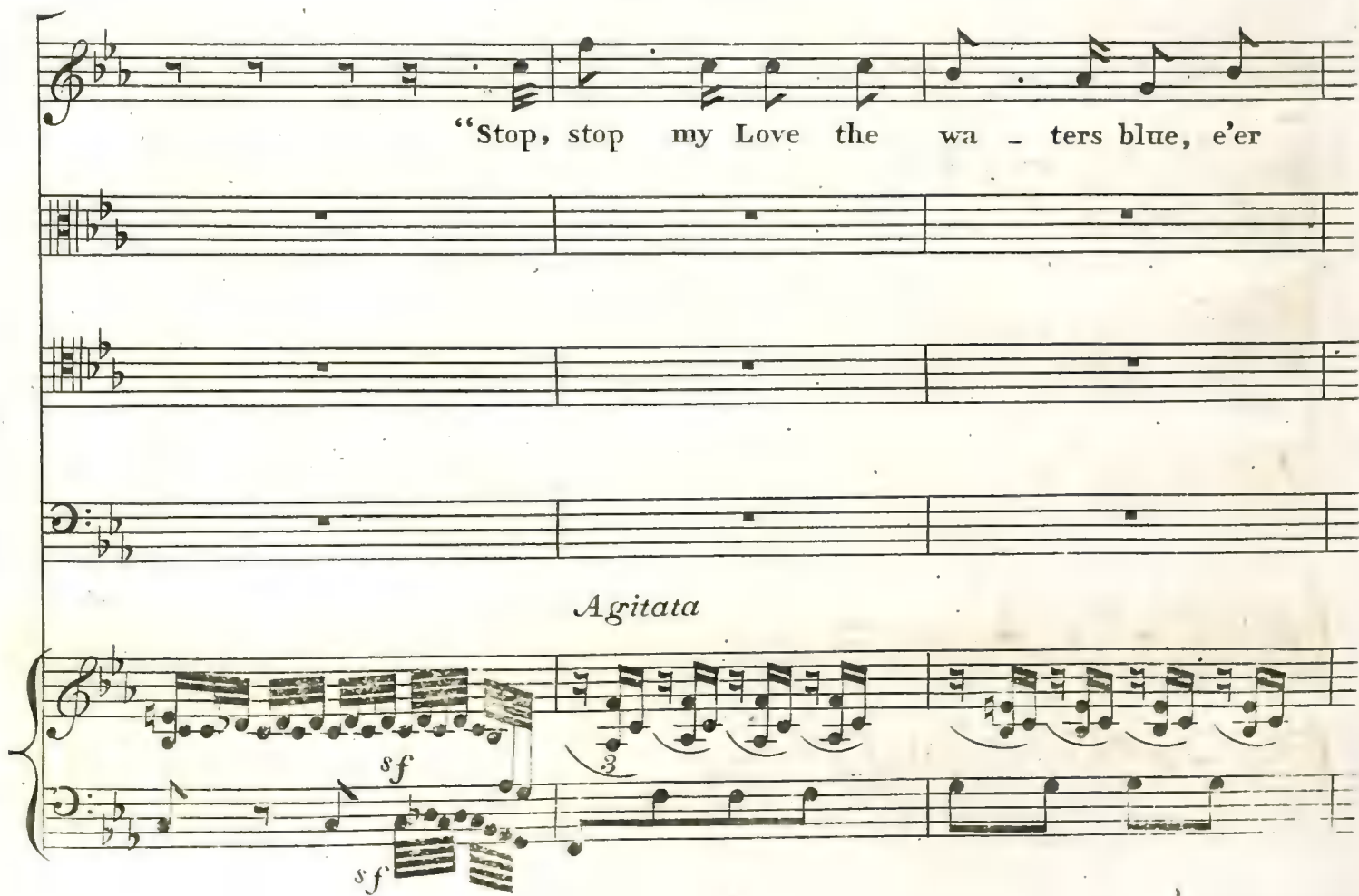
ff

Ad lib:

ff

8

This block contains the piano introduction. It features four staves of chords and a piano part. The piano part begins with a forte (ff) dynamic and includes a section marked 'Ad lib:' (ad libitum). The piano part ends with a measure containing an 8-measure rest.



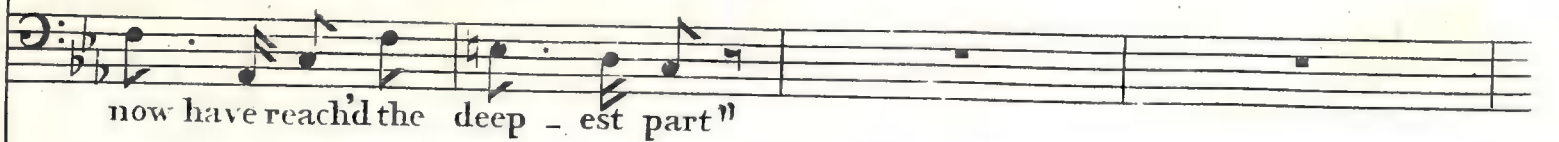
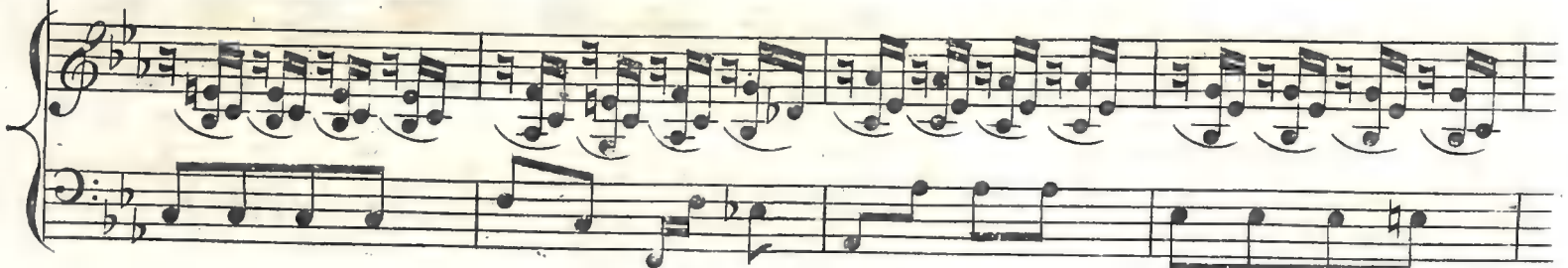
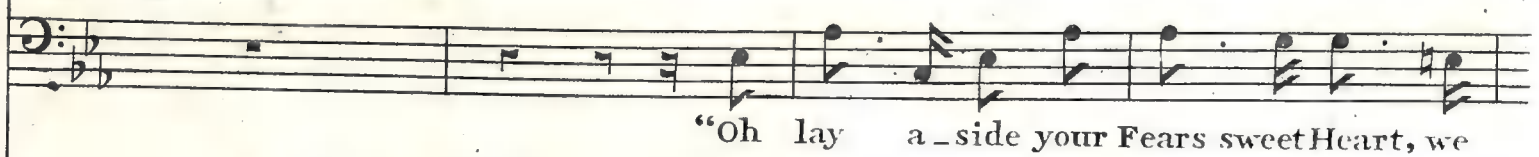
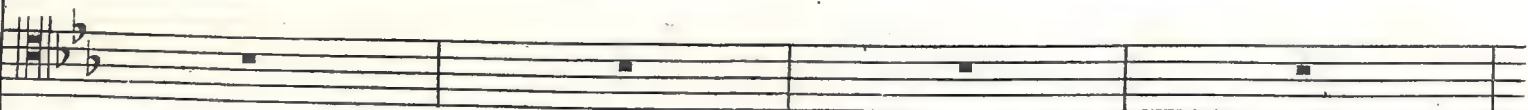
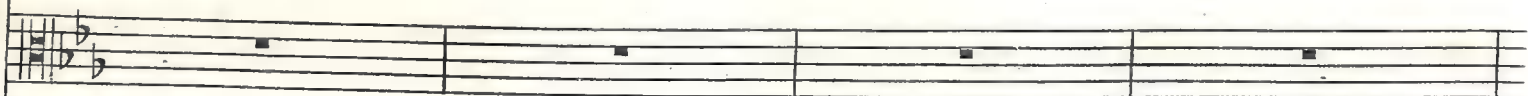
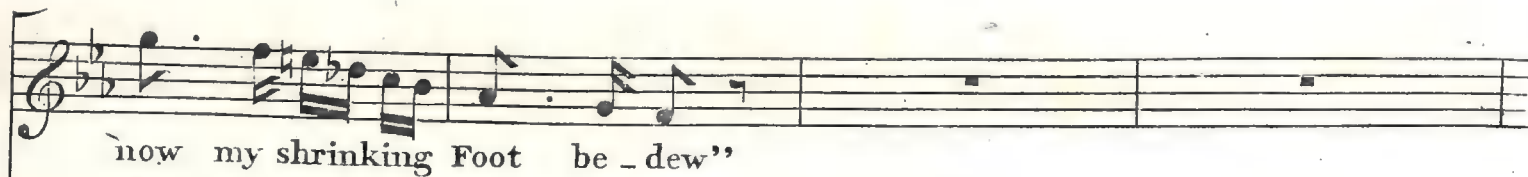
"Stop, stop my Love the wa - ters blue, e'er

Agitata

sf

sf

This block contains the vocal entry and the beginning of the piano accompaniment. The vocal line starts with the lyrics "Stop, stop my Love the wa - ters blue, e'er". The piano accompaniment begins with a section marked 'Agitata' (agitated) and includes two measures marked with a forte (sf) dynamic. The piano part features a triplet of eighth notes in the right hand.



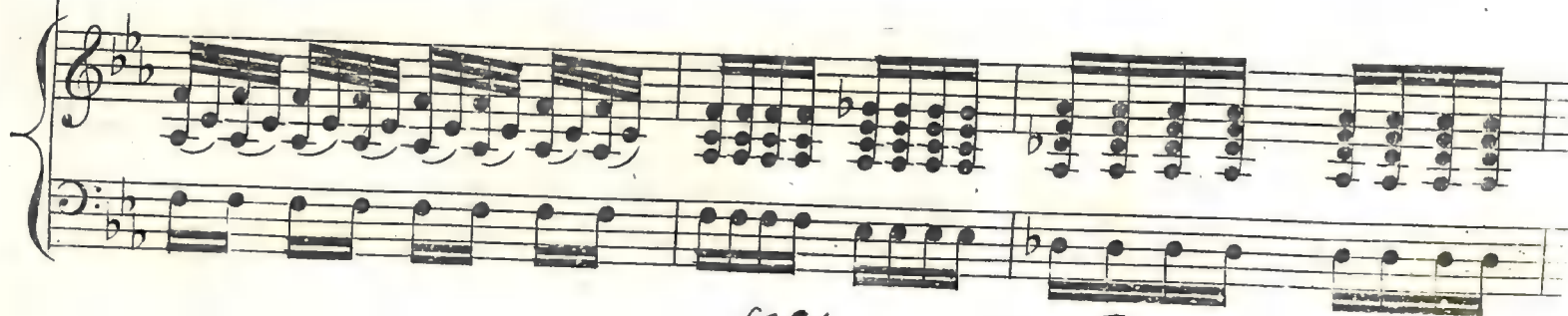
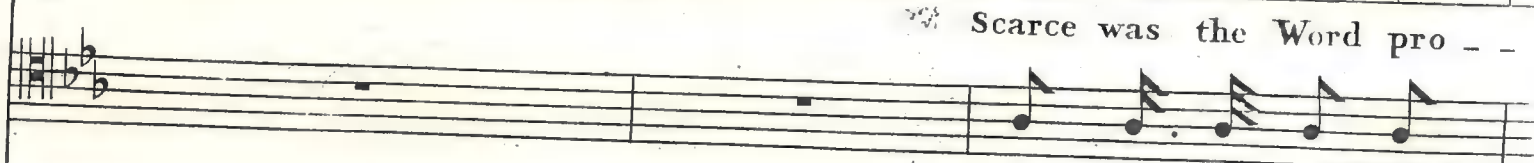
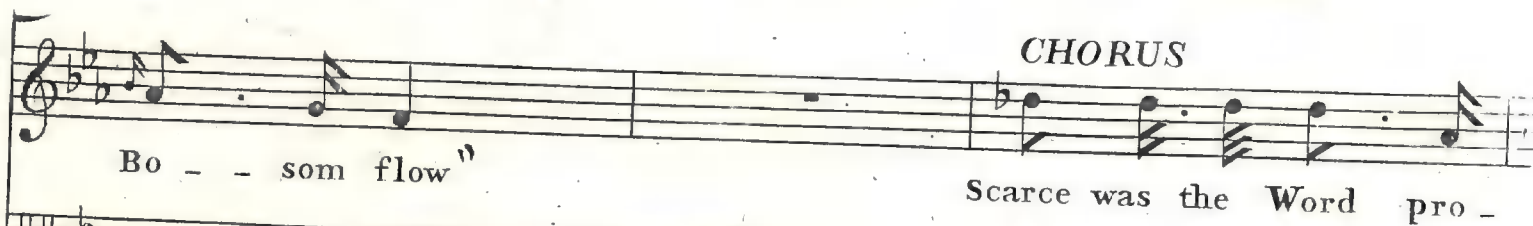
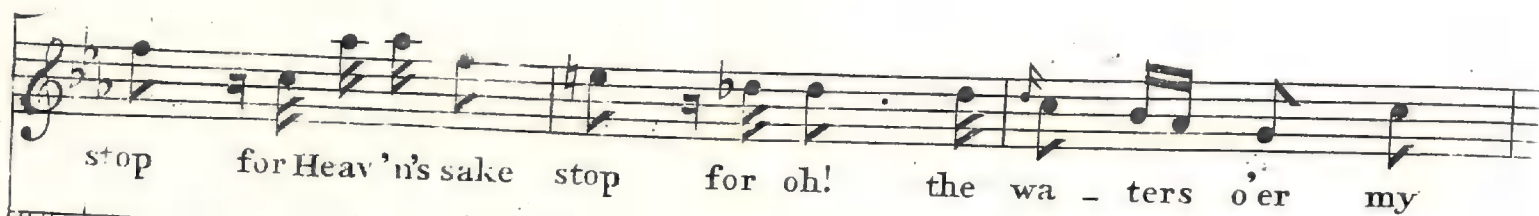
wa - ters rise a bove my knee"

"Oh lay a - side your

"Stop

Fears, sweet Heart we now have reach'd the deep - est part"

The musical score is written for a voice and piano. The voice part is in a single line with lyrics. The piano part consists of two staves (treble and bass clef) with complex accompaniment. The key signature is B-flat major (two flats). The time signature is 4/4. The score is divided into three systems. The first system contains the first line of the voice part and the first two staves of the piano part. The second system contains the second line of the voice part and the next two staves of the piano part. The third system contains the third line of the voice part and the final two staves of the piano part. The piano part features a prominent arpeggiated figure in the right hand and a more rhythmic accompaniment in the left hand.



cres

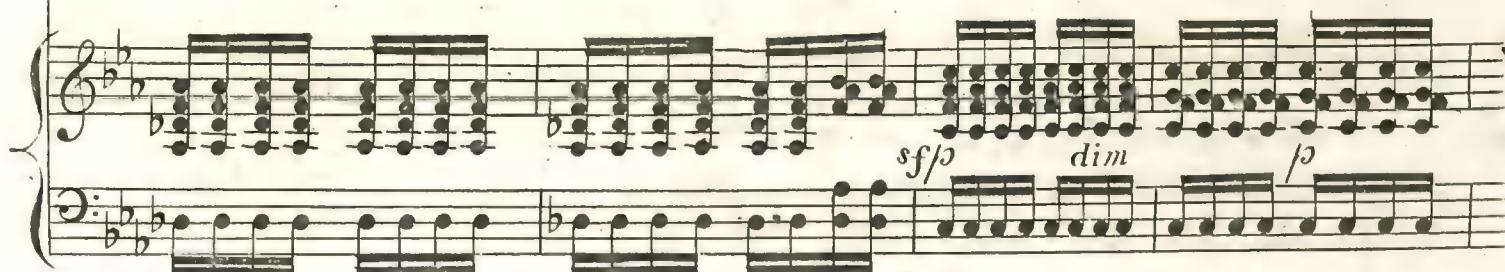
For

-nounc'd when Knight. and Courser va - nish'd from her

-nounc'd when Knight. and Courser va - nish'd from her

nounc'd when Knight and Courser va - nish'd from her

nounc'd when Knight and Courser va - nish'd from her



sight She shrieks but shrieks in

sight She shrieks but shrieks . . in

sight She shrieks but shrieks . . in

sight She shrieks but shrieks . . in



For

vain for high the wild winds rising dull the

vain for high the wild winds rising dull the

vain for high the wild winds rising dull the

vain for high the wild winds ri - - sing dull the

cry the wild winds ri - sing dull

cry the wild winds rising wild winds ri sing dull

cry the wild winds rising the wild winds ri - sing dull

cry the wild winds rising the wild winds ri - - sing dull

mf *cres* *fmo* *p*

the cry the Fiend exults the billows dash the

the cry the Fiend exults the billows dash the

the cry the Fiend exults the billows dash the

the cry the Fiend exults the billows dash the

sf *f*

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in a homophonic setting, with each staff having the same lyrics: 'the cry the Fiend exults the billows dash the'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. Dynamic markings *sf* and *f* are present below the piano part.

Fiend exults the bil - lows dash & o'er the hap - less

Fiend exults the bil - lows dash & o'er the hap - less

Fiend exults the bil - lows dash & o'er the hap - less

Fiend exults the bil - lows dash & o'er the hap - less

Detailed description: This system continues the musical piece with four vocal staves and piano accompaniment. The lyrics for the vocal parts are 'Fiend exults the bil - lows dash & o'er the hap - less'. The piano accompaniment maintains the same rhythmic texture. A *p* marking is visible at the beginning of the piano part.

f

vic - tim wash the Fiend exults the billows dash dash

vic - tim wash the Fiend exults the bil - lows dash dash

vic - - tim wash the Fiend exults the bil - lows dash . . . dash

vic - - - tim wash the Fiend exults the billows dash dash...

f

dash and o'er the

dash and o'er the

dash and o'er the

dash and o'er the

sf *dim* *Rallent.* *A 1^o Tempo.*

hap-less vic-tim wash Three times while struggling with the stream the

hap-less vic-tim wash Three times while struggling with the stream the

hap-less vic-tim wash Three times while struggling with the stream the

hap-less vic-tim wash Three times while struggling with the stream the

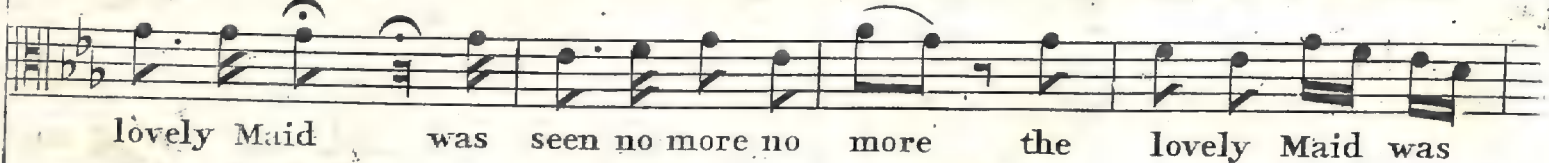
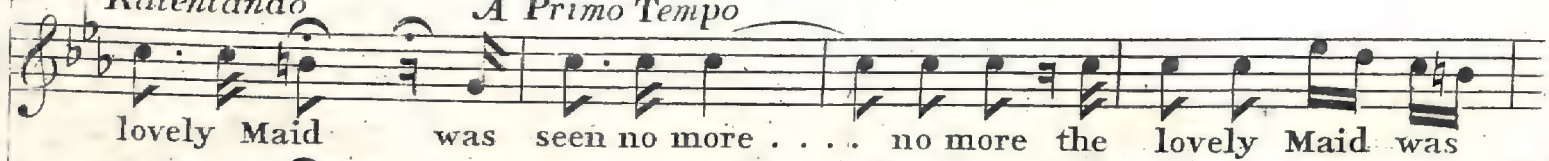
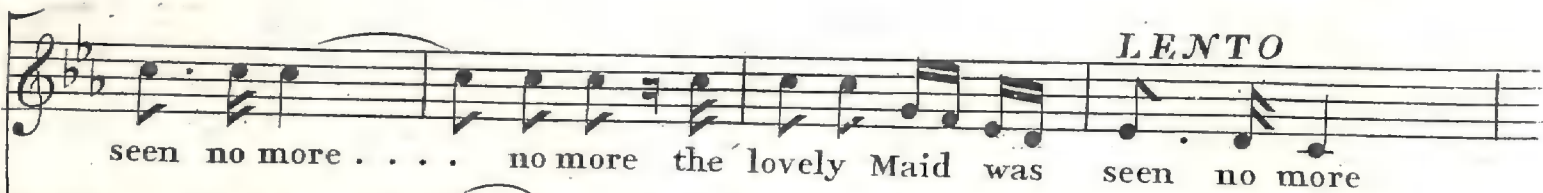
lovely Maid was heard to scream but when the tempests rage was o'er the

lovely Maid was heard to scream but when the tempests rage was o'er the

lovely Maid was heard to scream but when the tempests rage was o'er the

lovely Maid was heard to scream but when the tempests rage was o'er the

sf *dim:*

*Rallentando**A Primo Tempo**Rallentando**LENTO*

A Primo Tempo

73

Piano accompaniment for measures 71-73. The music is in 3/4 time and features a complex texture with many sixteenth and thirty-second notes. Dynamics include *sf* (sforzando) and *p* (piano). A fermata is placed over the final measure, which contains a whole note chord. A measure rest of 8 measures is indicated at the end of the first system.

Larghetto

Vocal and piano parts for the 'Larghetto' section. The tempo is marked **Larghetto**. The vocal parts are for 1st Soprano, 2^d Soprano, Contralto, Alto, and Basso. The piano part is for Cembalo. The lyrics are: Warn'd by this Tale, ye Dam - sels fair, to. The music is in 3/4 time and features a simple harmonic structure with long note values. The piano part includes the tempo marking **LARGHETTO**.

1st Soprano
Soprano
2^d Soprano
Contralto
Alto
Basso
Cembalo

Warn'd by this Tale, ye Dam - sels fair, to

LARGHETTO

whom you give your Love be - ware Be -

whom you give your Love be - ware Be - lieve not ev' - ry

whom you give your Love... be - ware Be - lieve not ev' - ry

whom you give... your Love be - ware Be - lieve not ev' - ry

whom you give... your Love be - ware Be lieve not ev' - ry

- lieve not ev' - ry Handsome Knight & dance not with the water Sprite the

Handsome Knight & dance not with the water Sprite be - lieve not ev' - ry

Handsome Knight & dance not with the water Sprite be - lieve not ev' - ry

Handsome Knight & dance not with the water Sprite be - lieve ... not ev' - ry

Handsome Knight & dance not with the water Sprite be lieve not ev' - ry

wa - ter Sprite dance dance not with the water Sprite the
 Handsome Knight & dance not with the water Sprite be -
 Handsome Knight & dance dance not with the water Sprite, be -
 Handsome Knight & dance . . not with the water Sprite be -
 Handsome Knight & dance . . . not with the Water Sprite be -

water Sprite the wa - ter Sprite dance dance . . . not with the
 - lieve not ev'ry Handsome Knight & dance not with the
 - lieve not ev'ry Handsome Knight . . & dance . . . not with the
 - lieve not ev'ry Handsome Knight & dance not with the
 - lieve not ev'ry Handsome Knight & dance not with the

wa-ter Sprite warn'd by this Tale ye Dam - - sels

wa-ter Sprite warn'd by this - Tale ye Dam - - sels

wa-ter Sprite warn'd by this Tale ye Dam - - sels

wa-ter Sprite warn'd by this Tale ye Dam - sels

wa-ter Sprite warn'd by this Tale ye Dam - - sels

The first system consists of five vocal staves and a piano accompaniment. The lyrics are: "wa-ter Sprite warn'd by this Tale ye Dam - - sels". The piano part features a rhythmic melody in the right hand and a supporting bass line in the left hand.

fair to whom you give your Love be -

fair to whom... you give your Love beware be -

fair to whom you give your Love be - -

fair to whom you give your Love be - -

fair to whom you give your Love be - -

The second system continues the musical piece with five vocal staves and a piano accompaniment. The lyrics are: "fair to whom you give your Love be -", "fair to whom... you give your Love beware be -", "fair to whom you give your Love be - -", "fair to whom you give your Love be - -", and "fair to whom you give your Love be - -". The piano part provides harmonic support with chords and a steady bass line.

ware be - - ware . . . be - ware warn'd by this

ware be - - ware beware beware warn'd by this

ware be - - ware be - ware warn'd by this

ware to whom you give your Love be - ware warn'd by this

ware be - - - ware be - ware warn'd by this

Tale ye Dam - - sels fair

Tale ye Dam - - sels fair to whom you

Tale ye Dam - - sels fair to whom you

Tale ye Dam - - sels fair to whom you

Tale . . . ye Dam - - sels fair to whom you

to whom you give your Love be - ware be - - ware be - ware

give your Love be - ware to whom you give your Love be - ware Be -

give your Love beware be - ware be - ware bewarebeware

give your Love be - ware be - ware be - ware

give your Love be - ware be - ware be - ware

Be -

lieve not ev' - ry Handsome Knight

And dance not with the wa - ter Sprite

Be -

Be -

Be -

- lieve not ev'-ry Handsome Knight And dance not with the

- lieve not ev'-ry Handsome Knight And dance not with the

- lieve not ev'-ry Handsome Knight And dance dance not with the

- lieve not ev'-ry Handsome Knight And dance not with the

- lieve not ev'-ry Handsome Knight And dance not with the

water Sprite dance dance not with the

water Sprite dance dance not with the

water Sprite dance dance not with the water Sprite the

water Sprite dance dance not with the

water Sprite dance not with the

sf

wa - ter Sprite . . the wa - ter Sprite warn'd by this Tale ye

wa - - - - ter wa - ter Sprite warn'd by this Tale ye

wa - ter Sprite the wa - ter Sprite warn'd by this Tale ye

wa - ter Sprite the wa - ter Sprite warn'd by this Tale ye

wa - ter Sprite the wa - ter Sprite warn'd by this Tale ye

The musical score for the first system consists of five vocal staves and a piano accompaniment. The vocal parts are arranged in a five-part setting, with the lyrics 'wa - ter Sprite . . the wa - ter Sprite warn'd by this Tale ye' repeated across the staves. The piano accompaniment is written for the right and left hands, featuring a melody in the right hand and a supporting bass line in the left hand.

Damsels fair to whom you give your Love beware Be -

Damsels fair. to whom you give your Love beware

Damsels fair to whom you give your Love beware

Damsels fair to whom you give your Love beware

Damsels fair to whom you give your Love beware

The musical score for the second system consists of five vocal staves and a piano accompaniment. The vocal parts are arranged in a five-part setting, with the lyrics 'Damsels fair to whom you give your Love beware Be -' repeated across the staves. The piano accompaniment is written for the right and left hands, featuring a melody in the right hand and a supporting bass line in the left hand.

lieve not ev'ry Handsome Knight Be -

And dance not with the water Sprite Be -

Be -

Be -

Be -

The first system of the musical score. It includes a vocal line with lyrics, a piano accompaniment, and four empty staves for additional voices or instruments. The lyrics are "lieve not ev'ry Handsome Knight" and "And dance not with the water Sprite".

- lieve not ev'ry Handsome Knight and dance not with the

- lieve not ev'ry Handsome Knight and dance not with the

- lieve not ev'ry Handsome Knight and dance dance not with the

lieve not ev'ry Handsome Knight and dance. . . . not with the

lieve not ev'ry Handsome Knight and dance. . . . not with the

The second system of the musical score. It continues the vocal and piano parts from the first system. The lyrics are repeated and extended with "and dance not with the", "and dance dance not with the", and "and dance. . . . not with the".

water Sprite dance dance... not with the water Sprite

water Sprite dance dance not with the water Sprite

water Sprite dance dance... not with the water Sprite

water Sprite dance dance not with the water Sprite

water Sprite dance dance not with the water Sprite

sf *p* *sf* *p*

sf *p* *sf* *p*

sf *dim* *p* *sf* *p*

Ralento

The musical score is written for a vocal ensemble and piano. The vocal parts (Soprano, Alto, Tenor, and Bass) have lyrics: "water Sprite dance dance... not with the water Sprite". The piano accompaniment consists of a grand staff (treble and bass clef). The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics are repeated across the vocal staves. The piano part features complex rhythmic patterns and dynamic markings. The score concludes with a "Ralento" marking and a final chord.

